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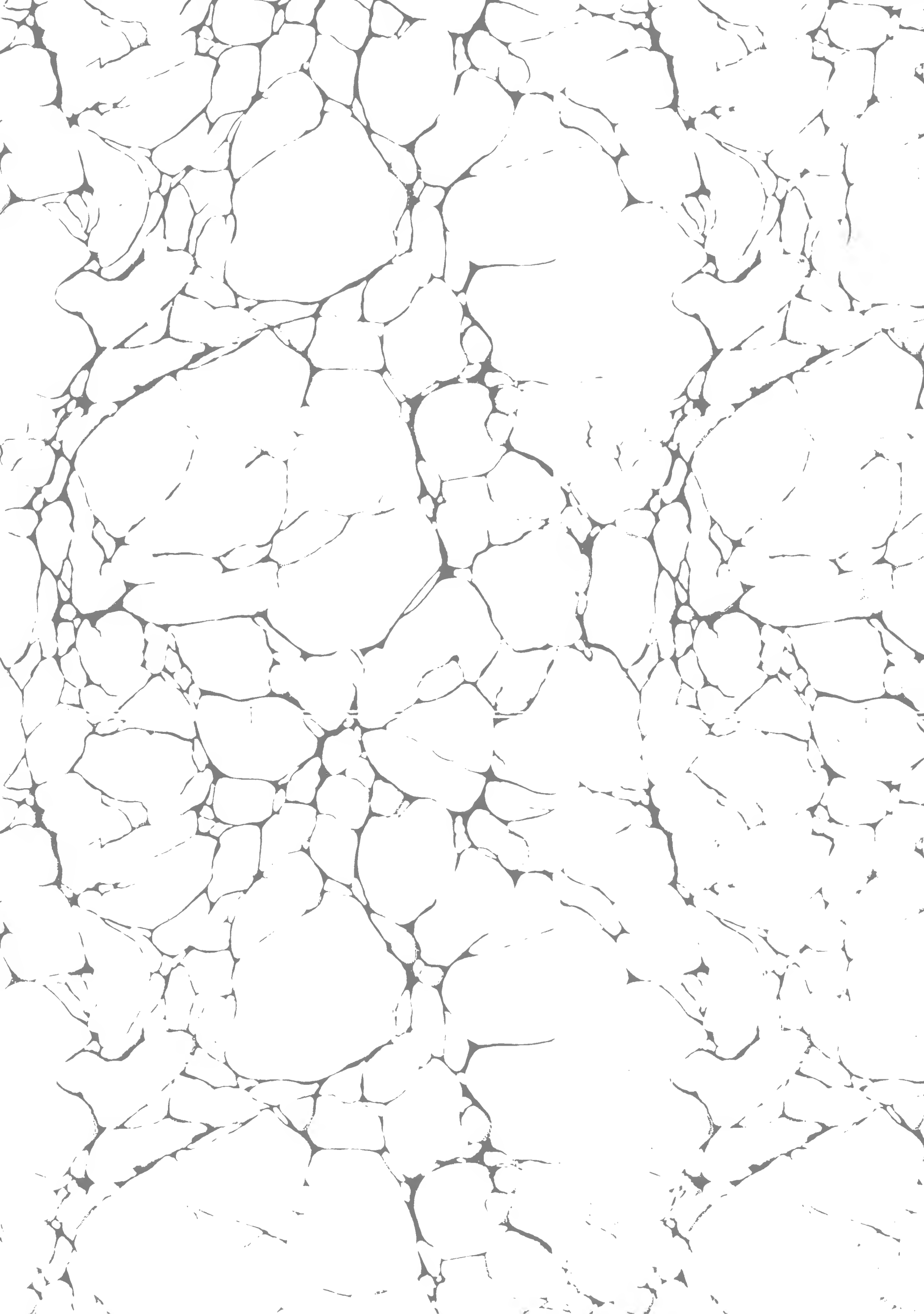
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HOUSE & GARDEN

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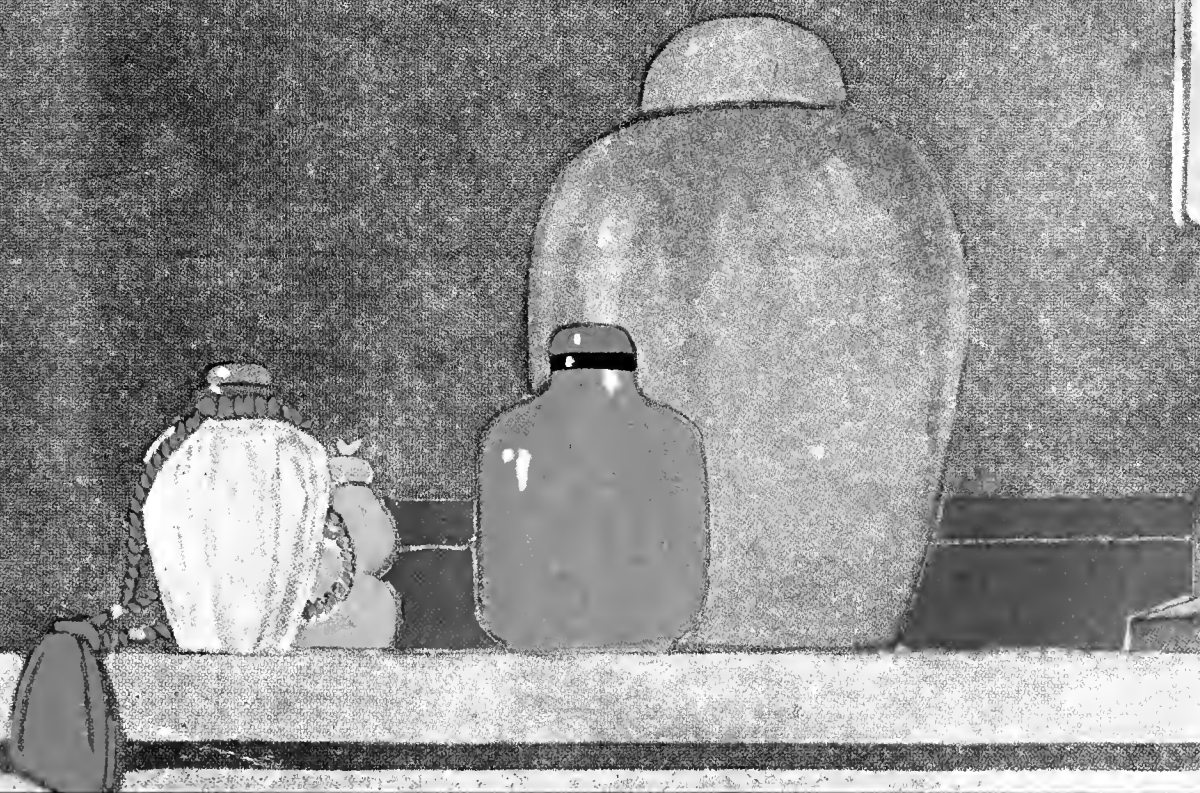
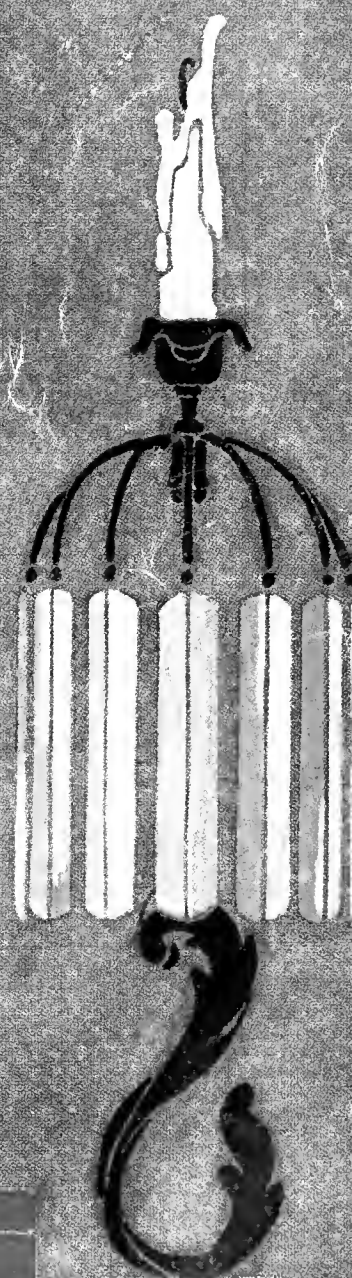
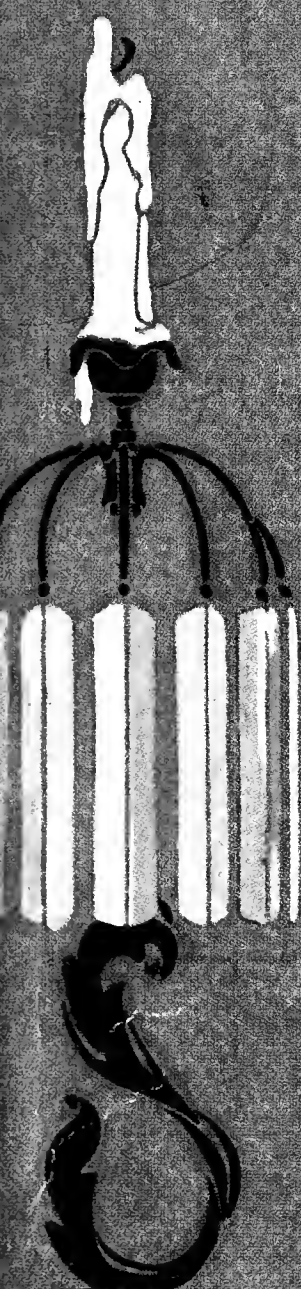
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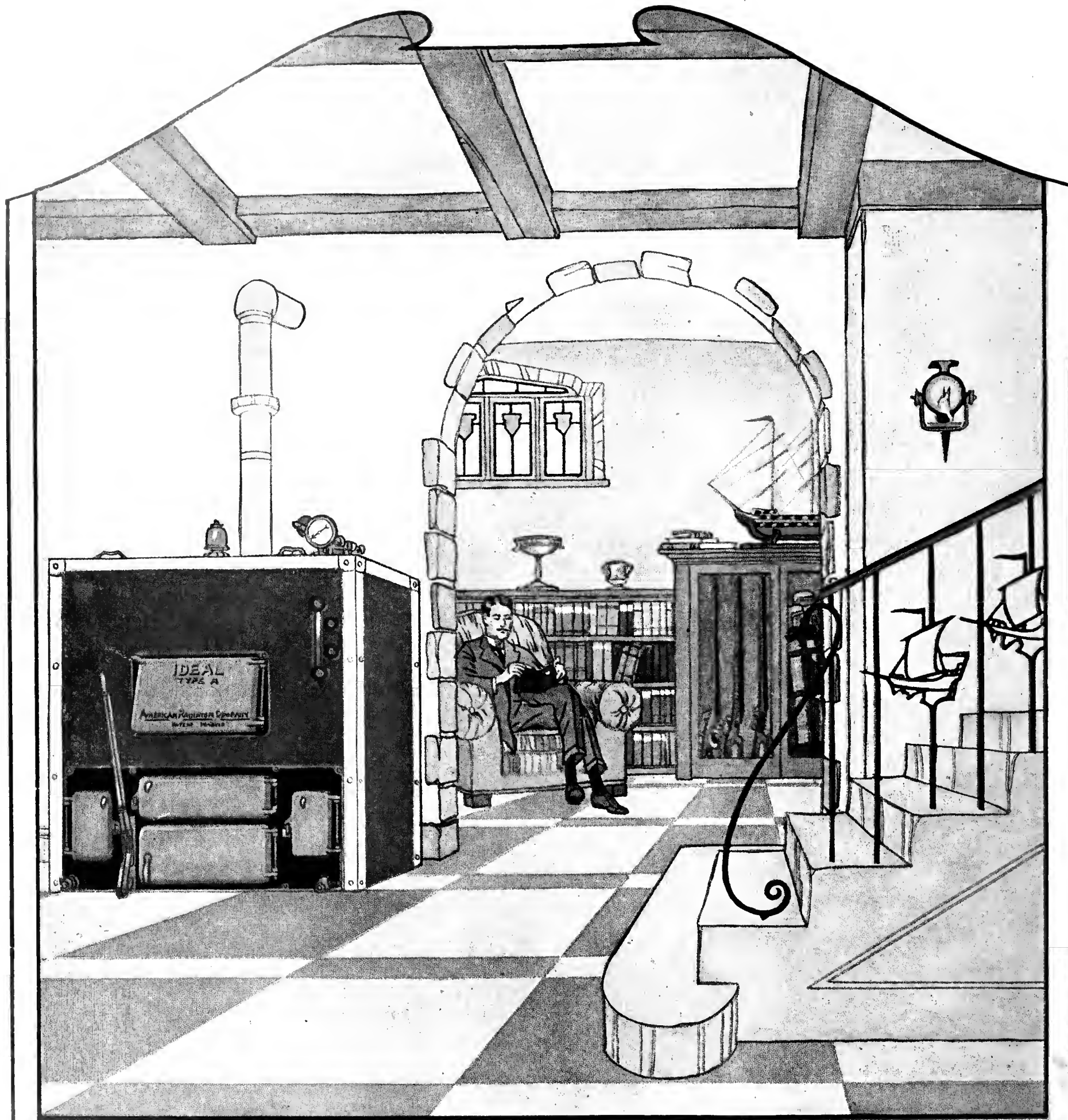
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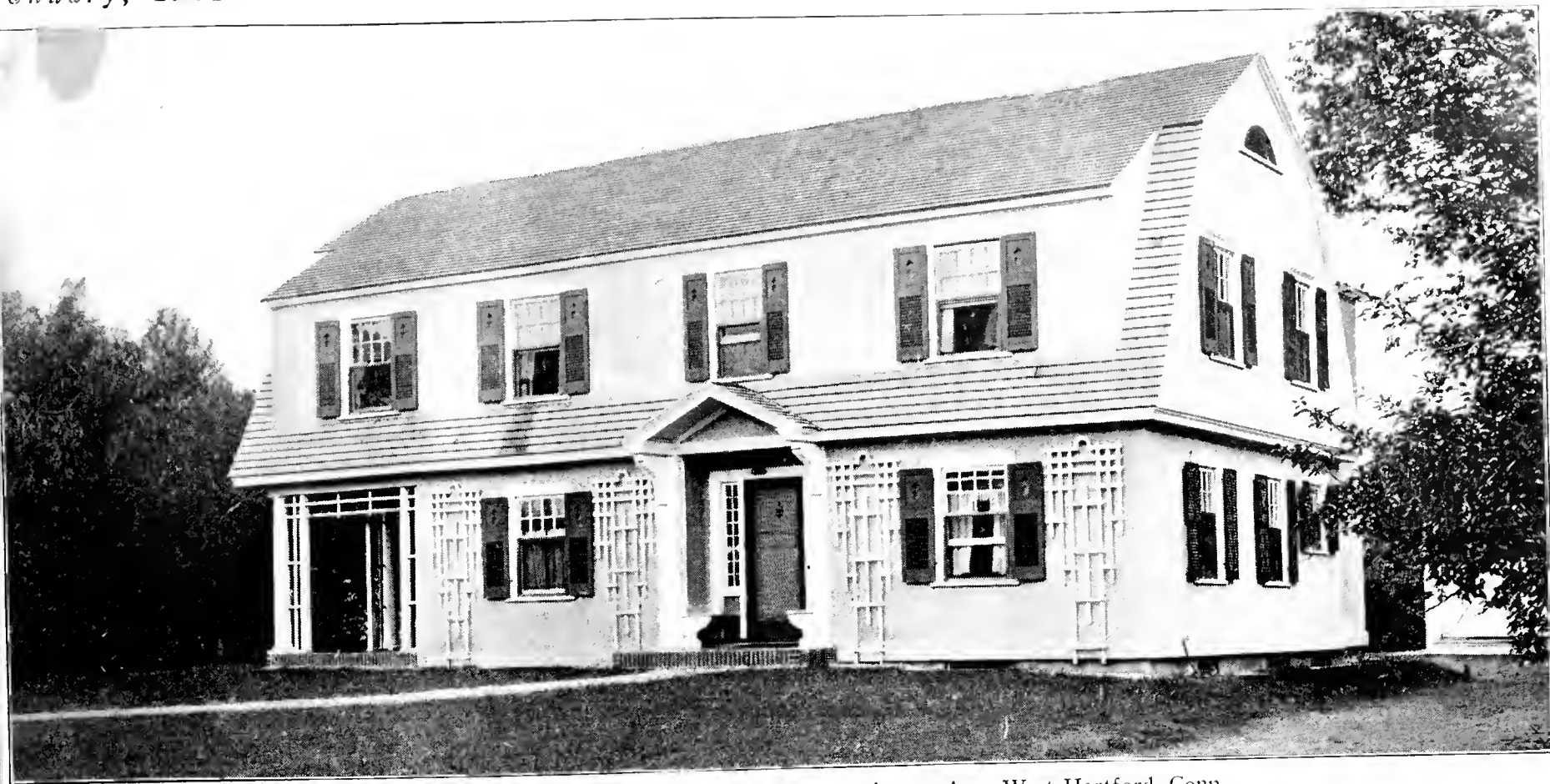
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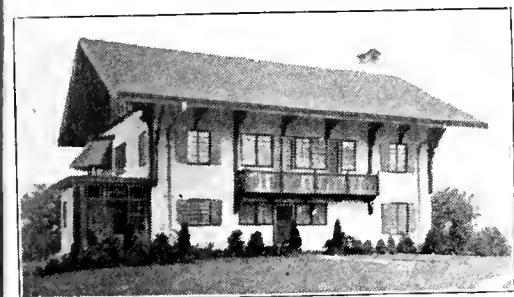
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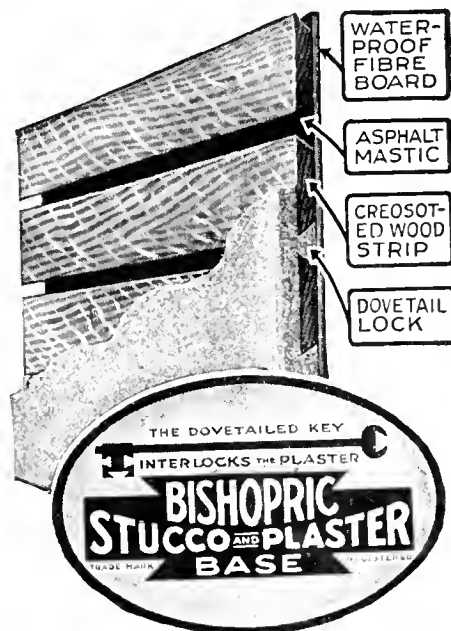
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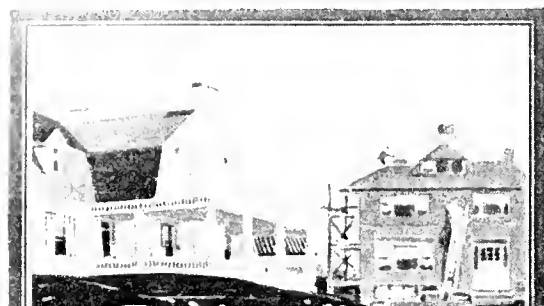
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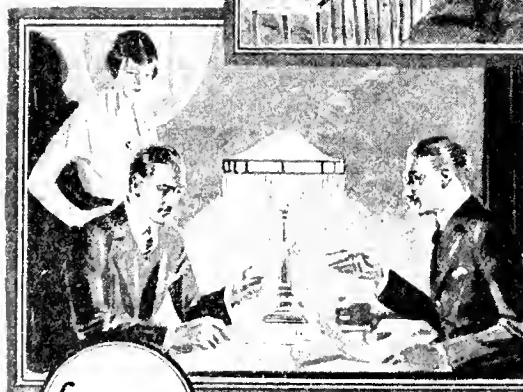
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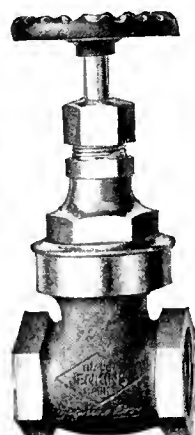
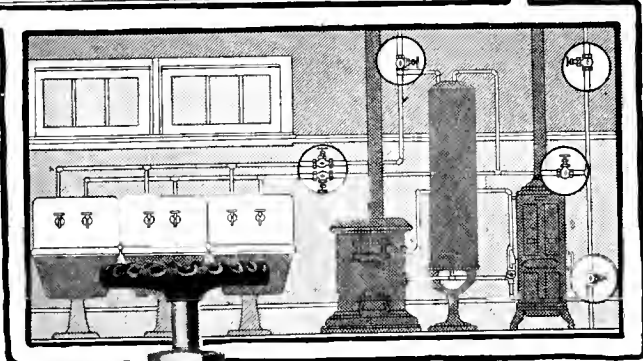
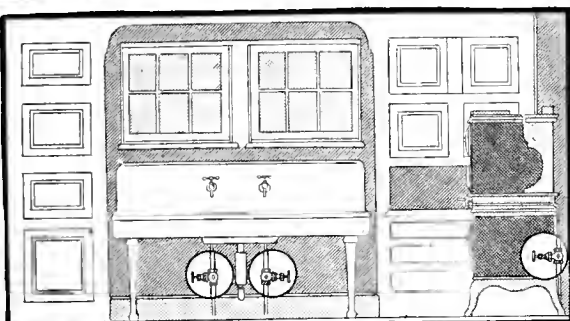
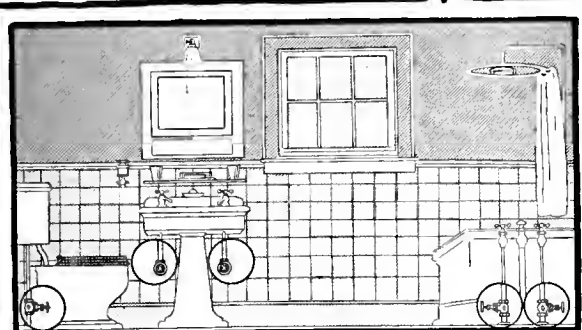
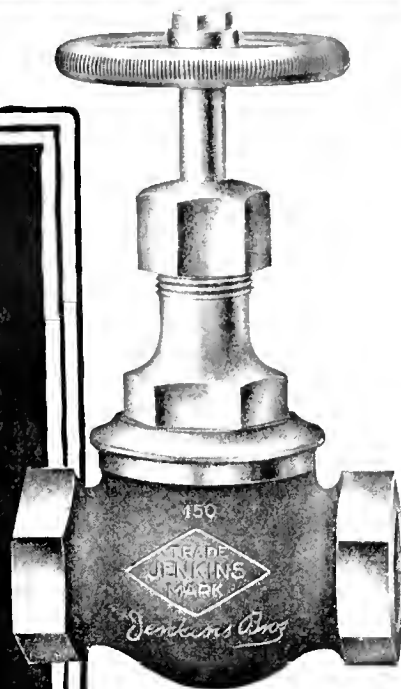
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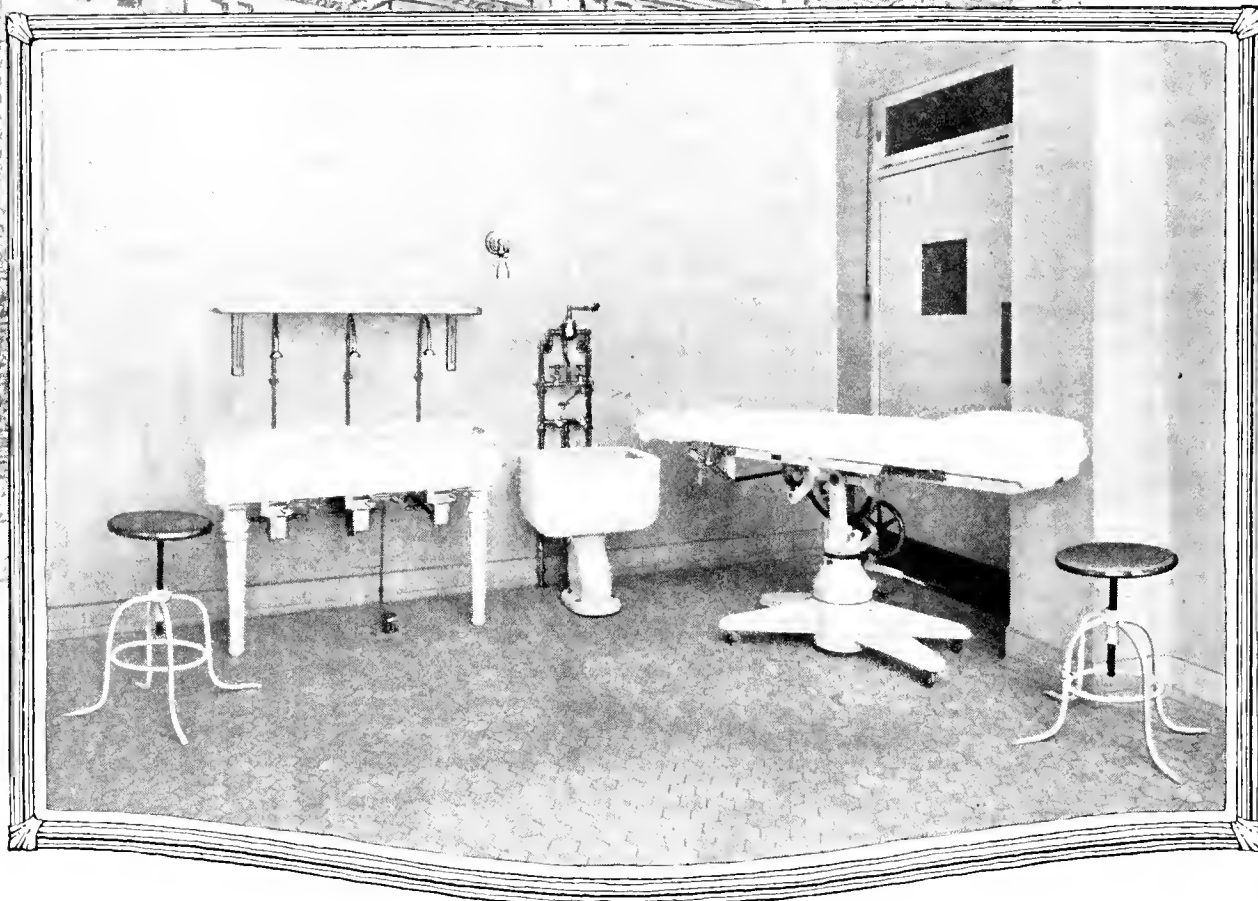
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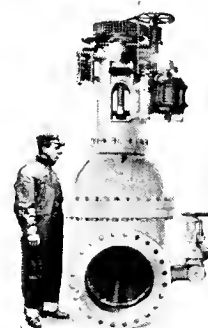


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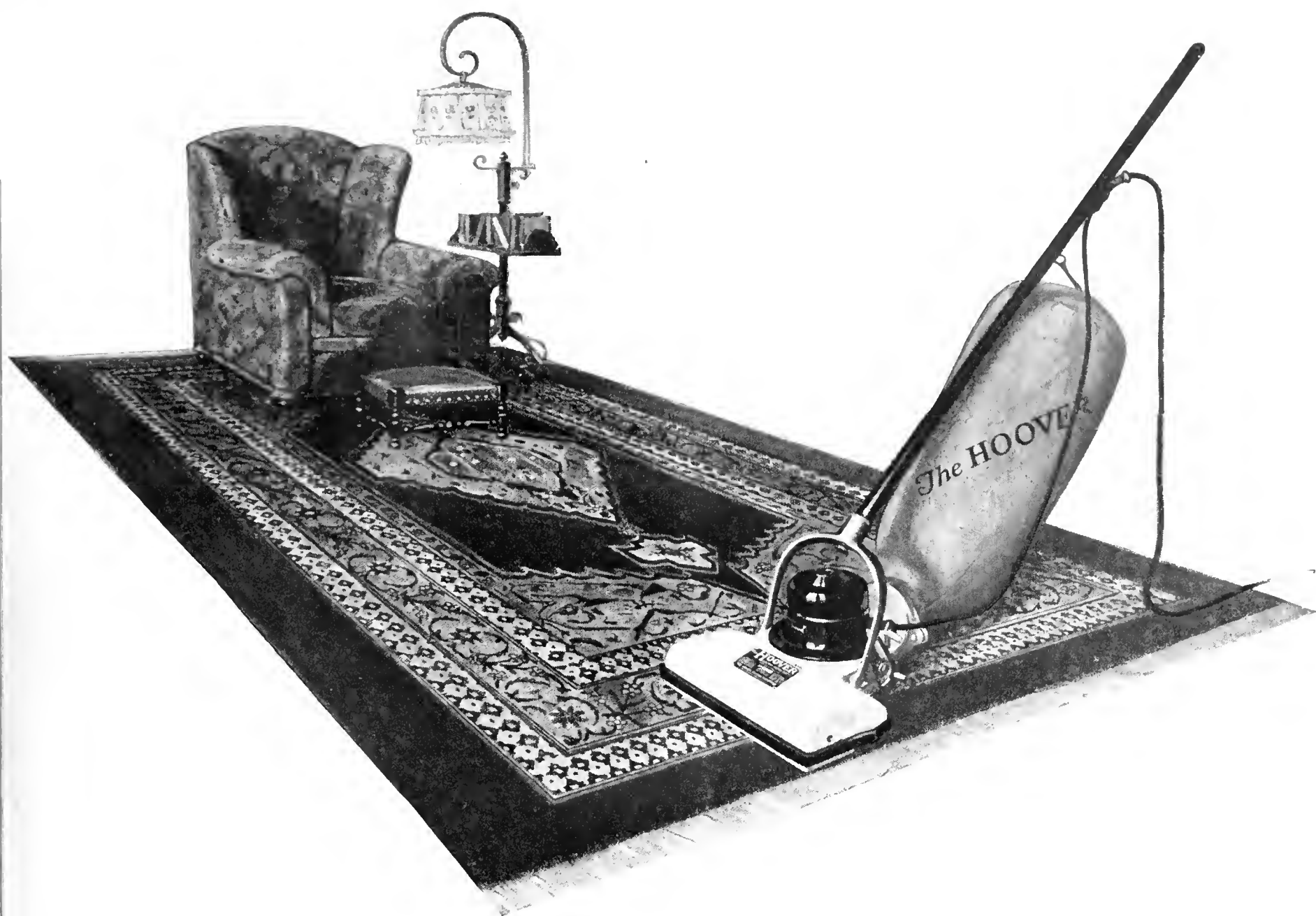
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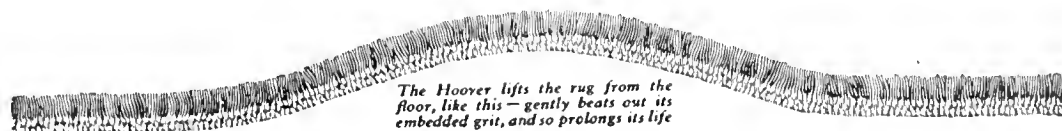
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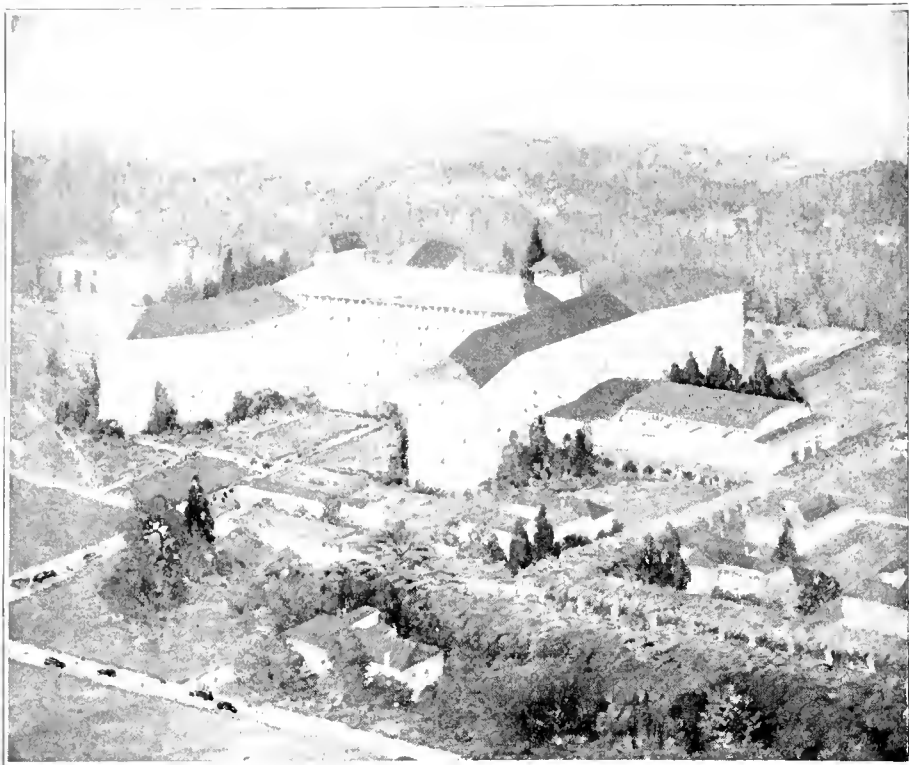
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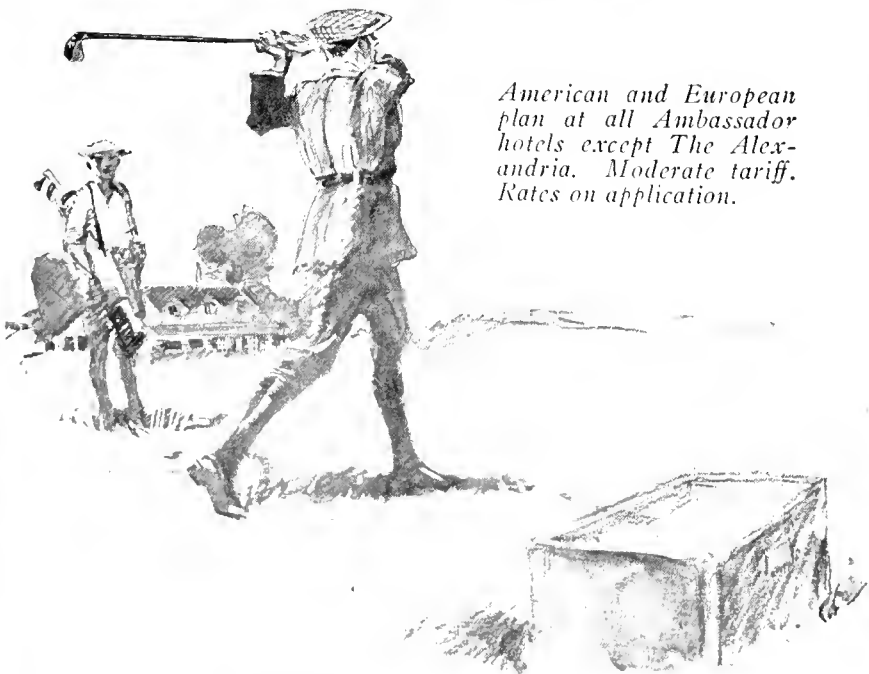
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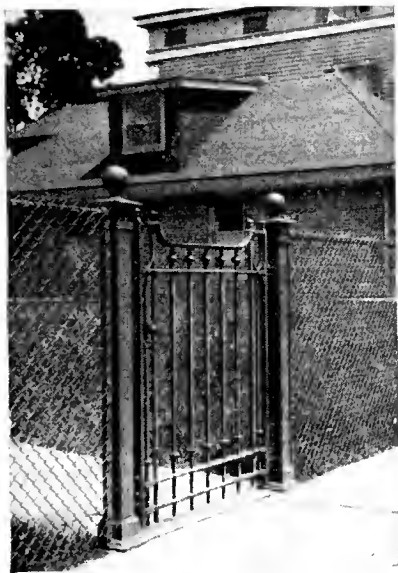


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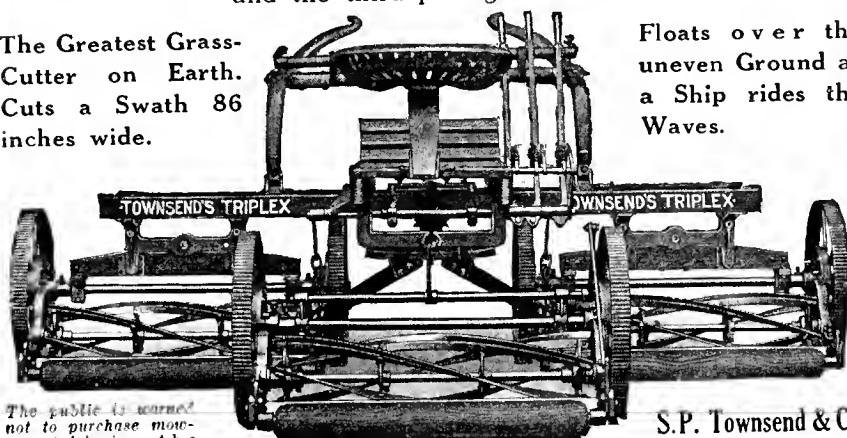
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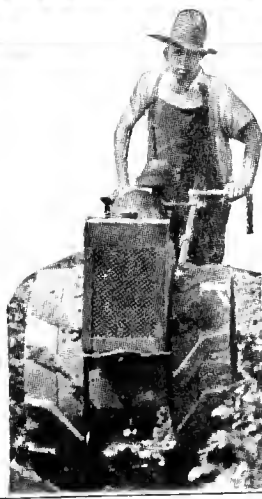
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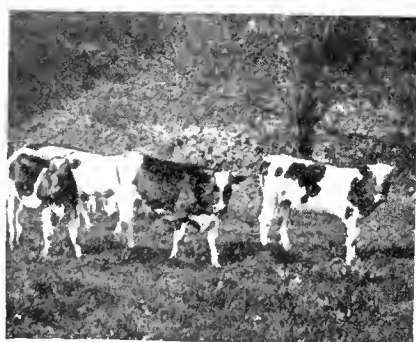
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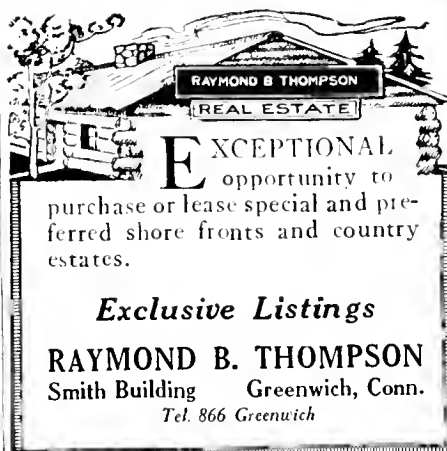
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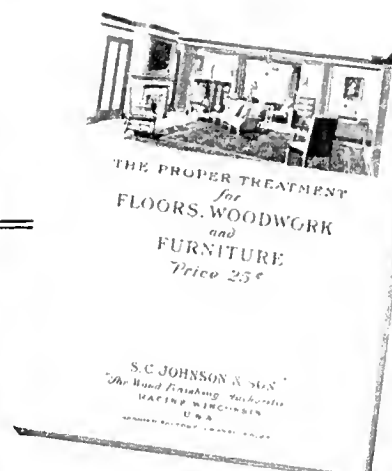


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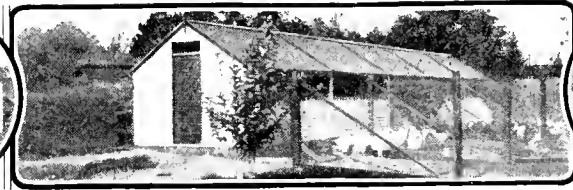
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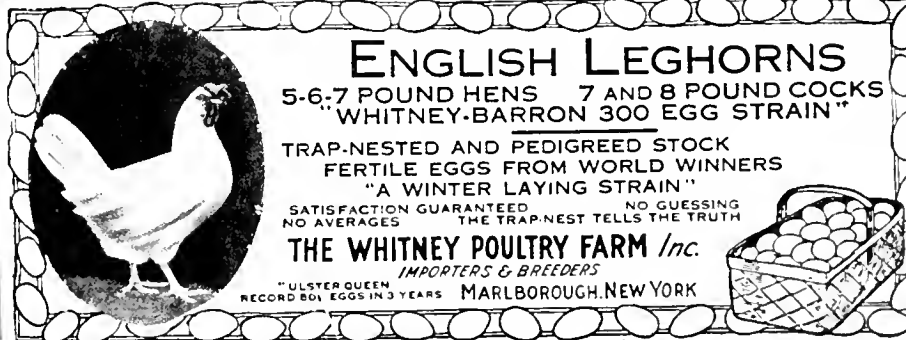
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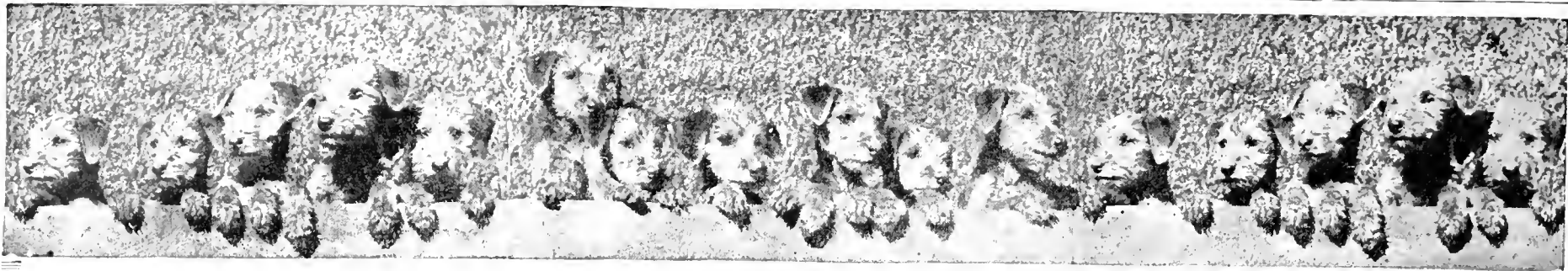
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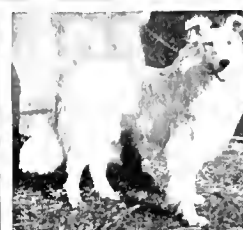
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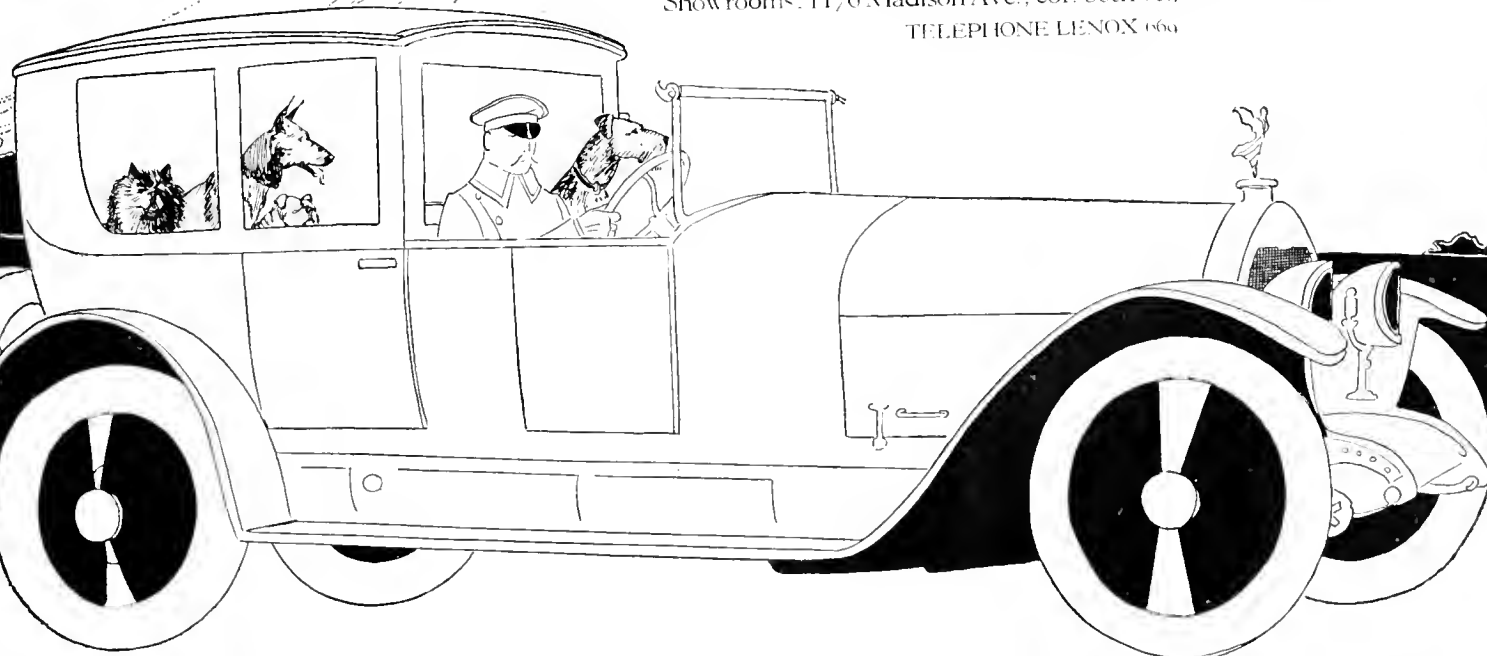
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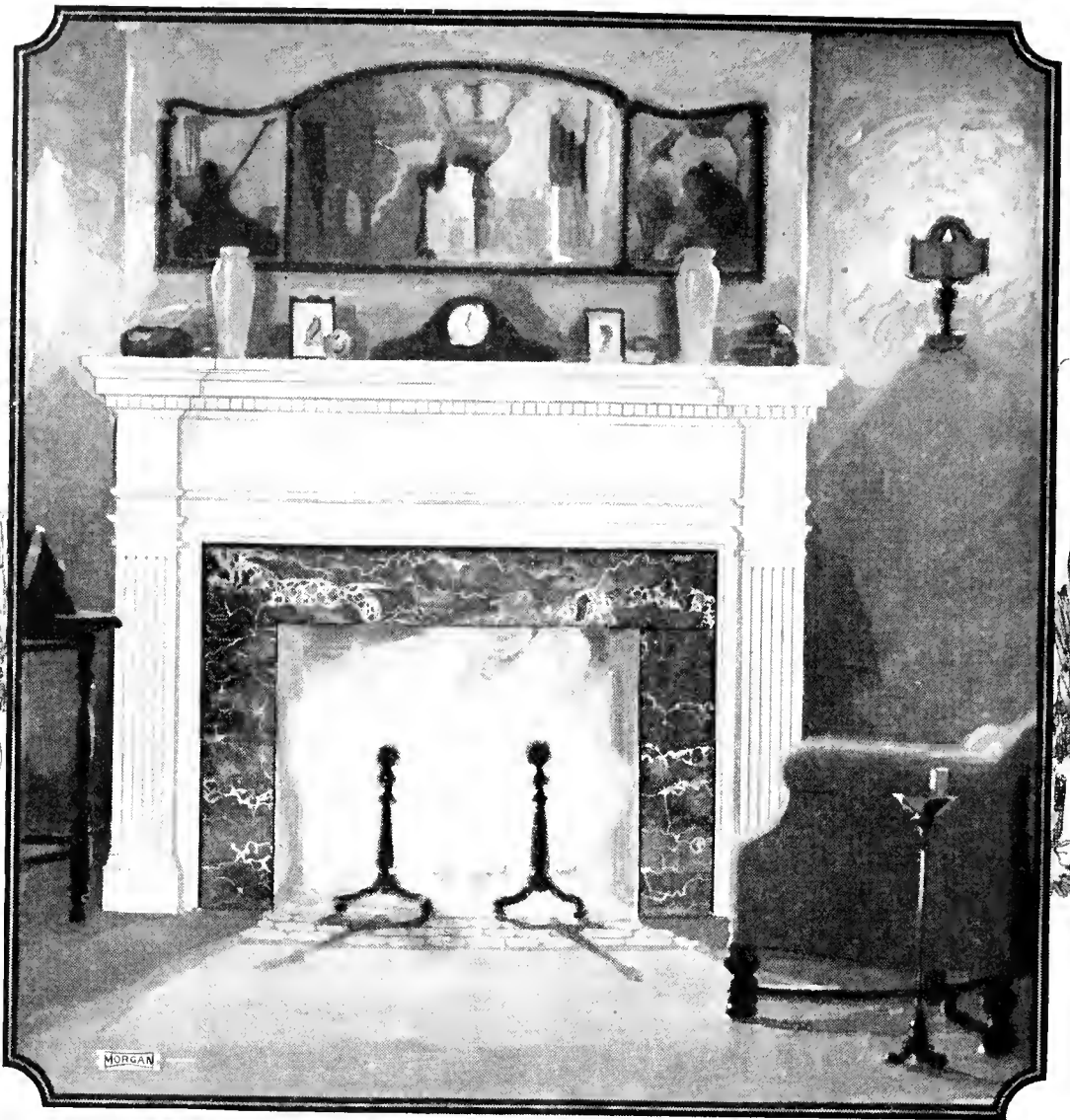


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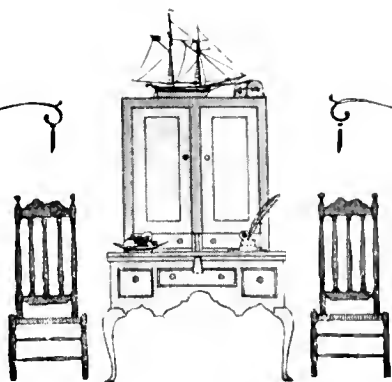
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House & Garden

CONDÉ NAST, *Publisher*

RICHARDSON WRIGHT, *Editor*

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FEBRUARY AND THOUGHTS OF BUILDING

BUILDING a house is one of the supreme experiences of life. It is not all a pleasure; disappointments and set-backs and unexpected expenditures each bring their own little variety of trouble. And yet, when the house is finished and the owner enters in he is on the peak of enjoyment. That is, he is finally realizing in concrete form what he has been anticipating and idealizing these long months and years. It is the thinking of building that gives us the pleasure of anticipation—and February is a good month to stay indoors and dream over house plans. That is why the February issue is devoted mainly to building.

In selecting the material a great number of tastes and pocketbooks and localities had to be considered. For example, the lead article is on Transplanting Architecture and shows how a house that comes originally from Kent can be adapted to an American suburb. In the Group of Three Houses is shown the work of Julius Gregory, three moderate priced houses in stucco. Frank Forster also contributes a country house—a little rough plaster house with a thatch shingle roof. An architectural detail that could be im-



In the February Group of Three Houses is a little stucco place with an enchanting doorway

proved are rain water-heads and in this issue many types are shown.

Going inside the house—and one must plan his house inside as well as out—we find some remarkable English interiors, both in the Portfolio and in the group from Lady Sackville's London home. There are screens displayed, too, and a fine selection of mirrors from the shops.

To complete the necessary trio we must touch on the garden. There are many kinds in this number and it is difficult to say which is more lovely and inspiring. Here a garden at San Marino holds the secret of Italy within its walls. Further on is an English topiary garden only thirty years old, a remarkable achievement in so short a time. The American magnolia is discussed and so is the garden axis, a necessary feature in any landscaping scheme. The Gardener's Calendar will be continued throughout the year, with its monthly reminders.

This leaves us only a few lines to advise the reader about some of the other features—the splendid article on the framing of pictures, the instructive facts about filtering water for the home, and the collector's corner of crown derby.

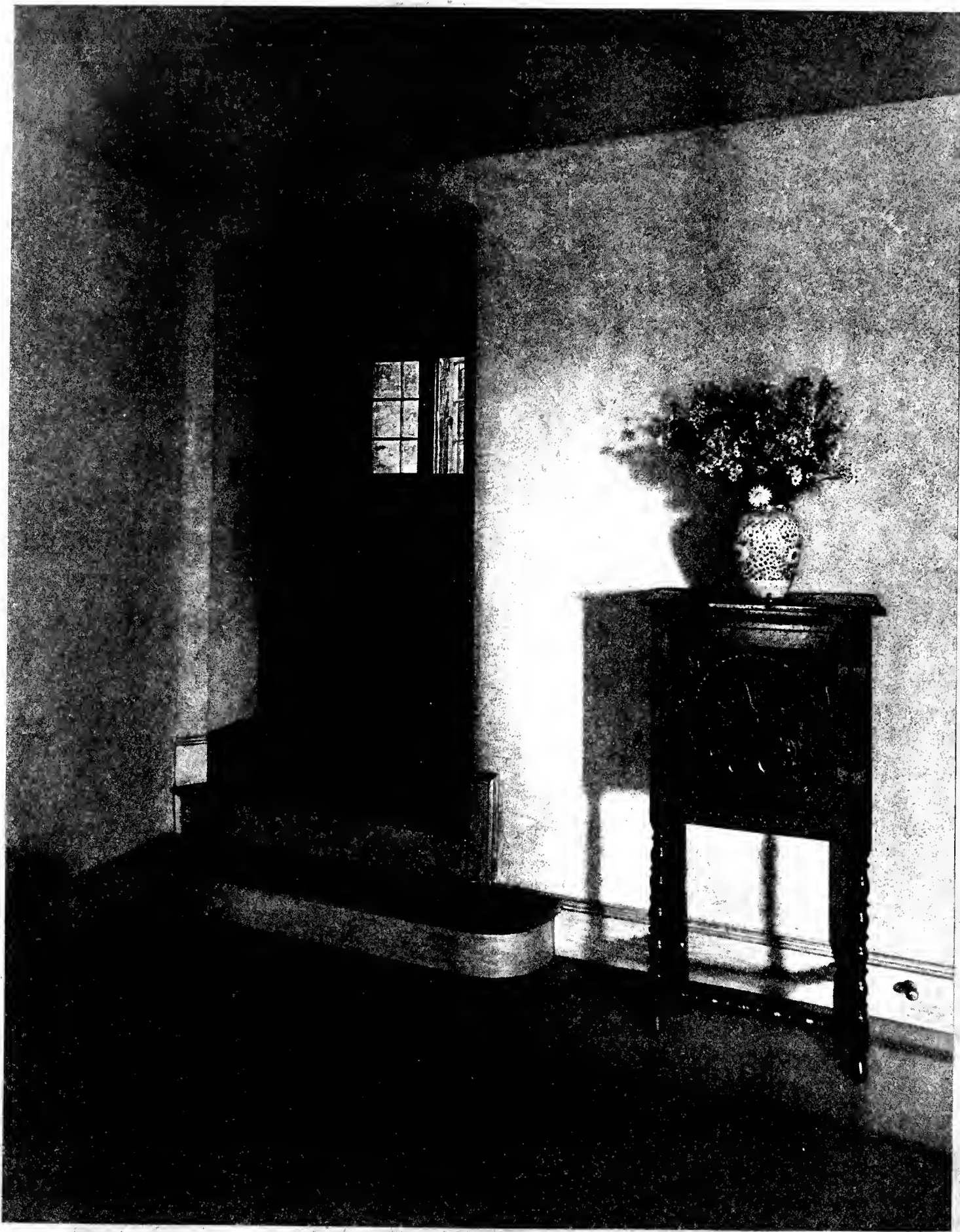
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Gillies

THE BACKGROUNDS FOR FURNITURE

Each kind of furniture would seem to require its own kind of background and in seeking the proper environment one must understand the nature of furniture and the types of wall finishes. Any of the late 18th Century designs—Adam, Heppelwhite or the French periods—require a background of either painted panels or a flat painted wall. The sturdier types such

as Jacobean, early Italian, Spanish and French, demand a more robust wall—either paneling of English oak or the rough finish of a plaster surface. In this hall group there is an obvious relation and harmony established between the rough wall and the sturdiness of the small cupboard, which is in the early Stuart style. E. J. Kohn was the architect of the house



ANTIQUES AND ANTIQUING

The Purchaser of Furniture Has to Watch His Step in the Maze of Real Antiques, Fake Antiques, Reproductions and Old-Looking Pieces

RICHARD F. BACH
of The Metropolitan Museum of Art

THE 20th Century is impatient with some of Nature's slow processes. We have speeded up in a score of ways and for as many purposes, and now we have devoted ourselves to speeding up decay for the eternal glory of art! But Nature will not be hastened, so we simulate the effects of age and the process of dissolution.

To accomplish our ends we have recourse to fire and water, chemistry and physics, and sometimes to a blunt hammer, sharp axe and a solid pair of hob-nail boots. All of this in addition to a casual small boy with a quick penknife and a host of holes made by well-trained worms to prove our case.

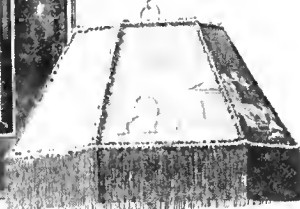
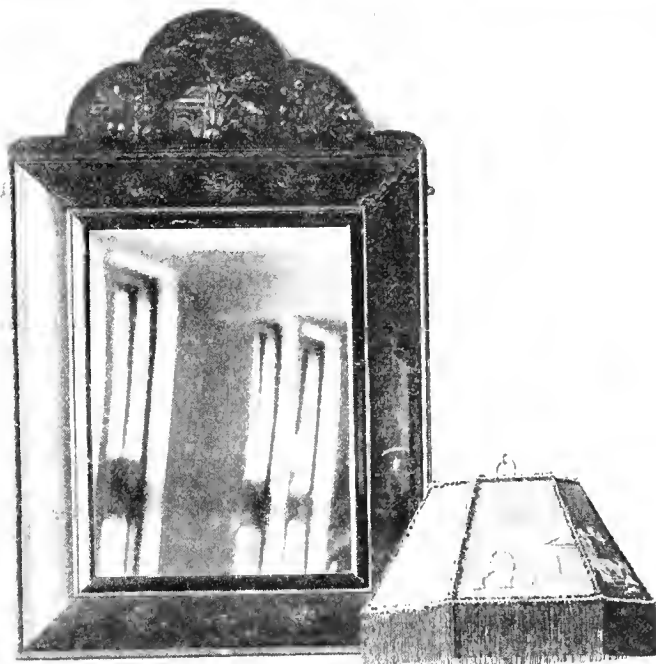
There are on the market antiques real and fake. There are also on the market reproductions of antiques sold as such (in some cases). And finally there are to be had excellent pieces, beautifully damaged and worn down to order, which are not antiques, or fakes, or reproductions. These are simply "old-looking" pieces

which are necessary, first and chiefly, to satisfy Rolls-Royce ambitions backed up by Ford pocket books, and second, to complete the effect of an antique atmosphere so often affected in current interior decoration.

And the question is, is it right or wrong to

endure these near-antiques? Why should they not frankly say, "we are not antiques, we are not fakes, we are not hiding or masquerading; we are simply possible elements in an interior scheme in which the appearance of age is a necessary or desirable characteristic."

No one objects to antiques, "real" antiques. I wish the term were relegated to limbo; one can never mention the word without being assailed with the question: "Is that an 'old' antique or a reproduction?" This question tells the whole story. People don't know what an antique is or should be. At any rate how old should an antique be before it achieves the halo which enhances its commercial value tenfold? As it is, the word is used to tell the truth about a given piece and at the same time it is used as a generic name for a type of article which may be a "real" antique or a reproduction or actually a fraud sold for the real thing. It has become a trade name; witness the quip of the trade



Wainscot chair reproducing lines and feeling of an original. Exhibited by Kensington Manufacturing Co.

Faithfully reproducing an old model, this red lacquer desk decorated with Chinese motifs, has been artificially aged. It is an old-looking piece and its creators present it as such—not an antique but a reproduction. Courtesy of W. & J. Sloane

Compare this late 17th Century American oak wainscot chair with the modern one opposite

MAY 18 1922

which is now current that "they are making the antiques better these days!" It is well known that certain kinds of old table tops from abroad used to be sadly warped after a few months in this country; but in recent times these tops have been built so as to resist our temperature changes,—but they still are just as old.

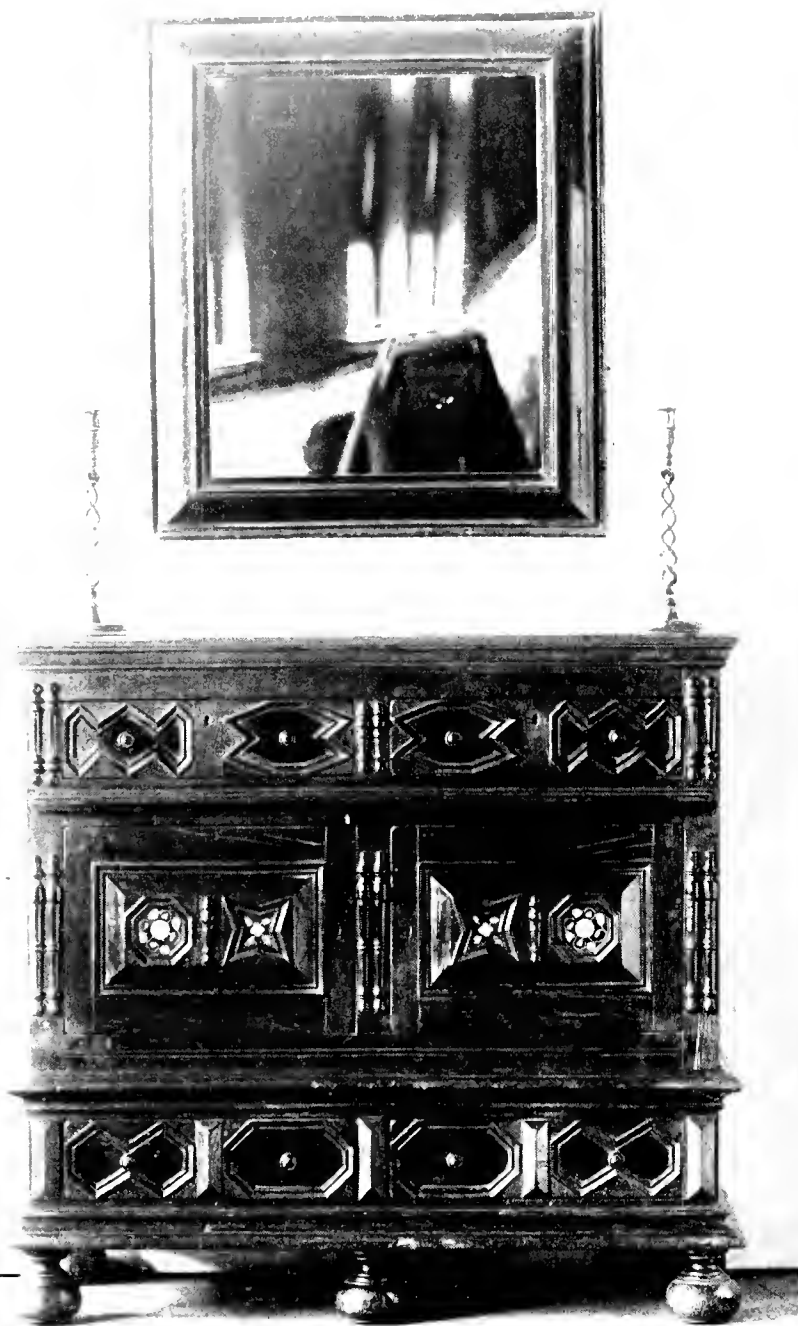
Assuming that all dealers are models of veracity—for we must begin somewhere—we may also assume that all articles sold as antiques are honestly old pieces, truthfully the work of a time antedating our own.

Reproductions

Next come the reproductions. These are copies of authentic old pieces; or put it in trade parlance, they are "authentic copies of antiques". Have we come to a question of sheer morality? If the reproduction is branded on both quarters with the sign of its copyism, the gods of design be praised! Then only do we know it for what it is. We do not object to reproductions as such, but we must be honest all round. It will be of no avail for the maker honestly to set out to copy an old piece, and for the dealer to sell the article honestly for a copy, if the customer takes it home and parades it as a "real antique". The failure of one link destroys the chain. Unfortunately there are numbers of dishonest makers, dishonest dealers and dishonest customers; so we shall regularly have a brisk trade in fakes, reproductions made, sold or bought for the real thing.

And in the third place come the pieces of simulated age. These are not "real" antiques; nor are they reproductions of old pieces. They are objects made perhaps according to an entirely new design but along old lines. They are conceived by an expert familiar with the history of style and they are finished off by other experts familiar with the effects wrought by time, wear and decay upon materials, col-

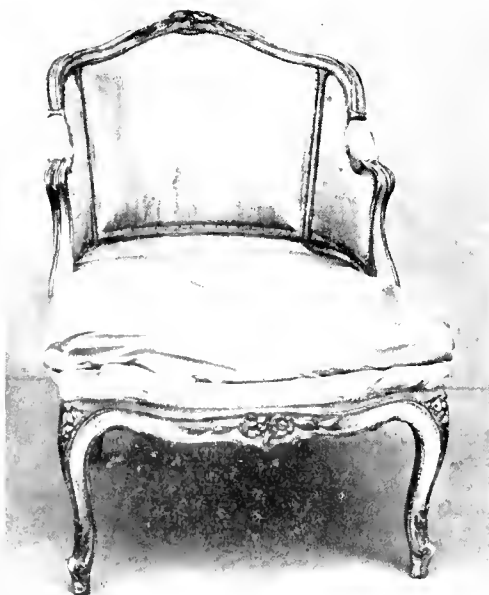
The Italian credenza below was shown at the Manufacturers' & Designers' Exhibition in the Metropolitan by the Kensington Manufacturing Company



Old-looking pieces are manufactured to be used in a decorative scheme where antiques are not available. This Jacobean oak chest, for example, can be used as a dining room piece. It is a faithful reproduction, artificially aged, and is frankly what it is intended to be. Courtesy of W. & J. Sloane



The refectory table shown below is an old-looking piece—even the stretchers are worn and the legs show signs of hard usage. By the Kensington Mfg. Co.



An exact copy of an old French chaise longue, this piece can be classed among the reproductions. It shows no artificial aging. The design was merely copied. By Miss Gheen, decorator



ors and texture. In the latter territory these pieces emulate the reproductions. A skillful turn of the chisel, a calculated application of acid, a nice bit of carelessness in moving, a deft kick with an iron-shod heel, a happy turn of the gimlet and the effect of several centuries of time has been achieved. In fact we have here a mode of erasing centuries; decades are disposed of, ages annihilated at the workman's touch that values may be inflated to the bursting point.

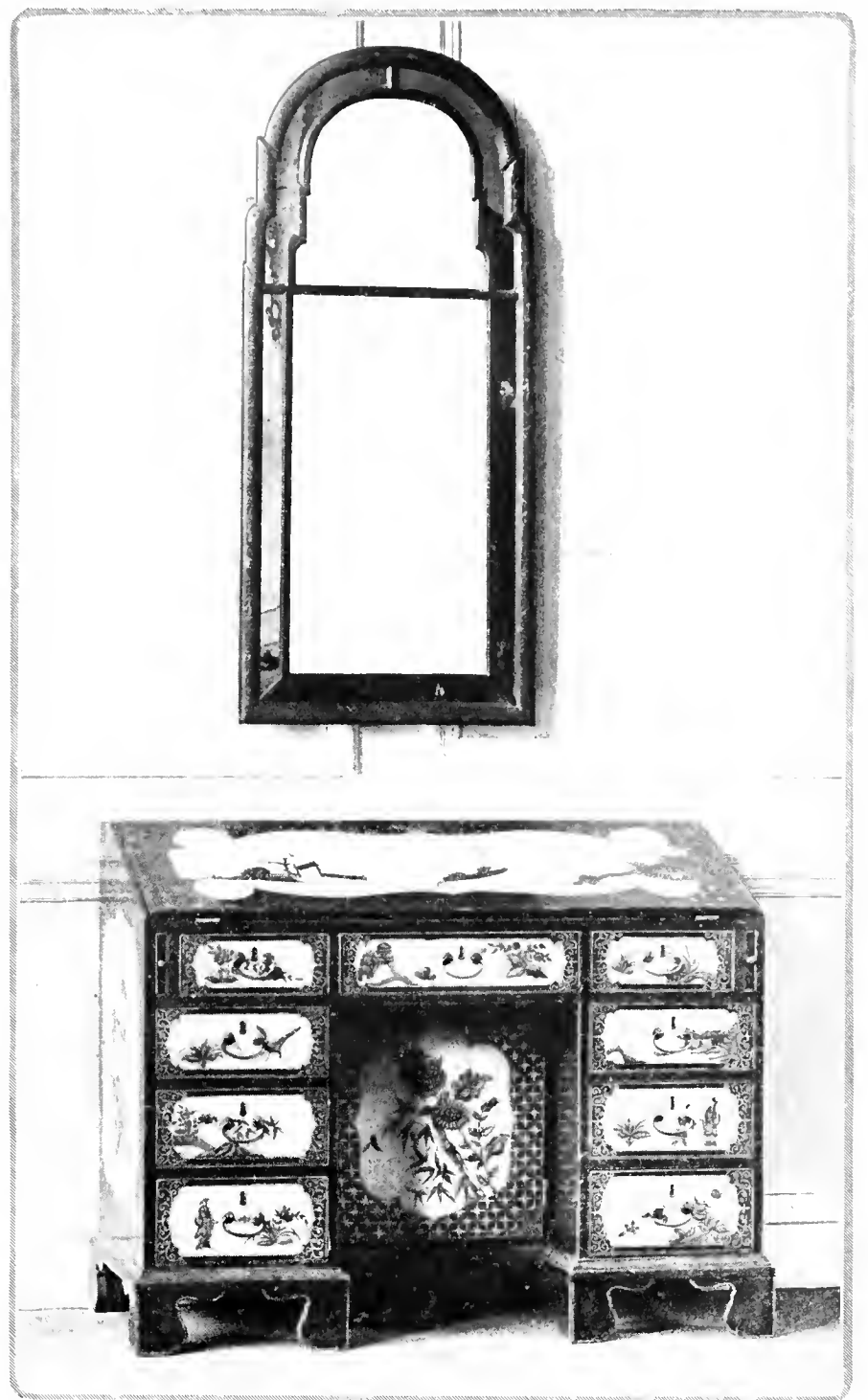
"Old Looking" Pieces

But what use have such pieces since they are not old and do not duplicate old pieces? It is here that the demand appears for "old looking" pieces to suit a given place and style and to match an antique atmosphere pictured in advance. An old piece may be too expensive. In fact it may not be obtainable in a form or of a color or size to fit the purpose in mind, so a new old piece is designed for this definite objective. It is the same procedure as that used by the theatrical producer.

Shall we say this is an error of conscience? It surely is not practicing a fraud as long as all hands tell the truth as to the age and provenience of the piece. It all begins and ends in honesty, on the part of maker, seller and purchaser.

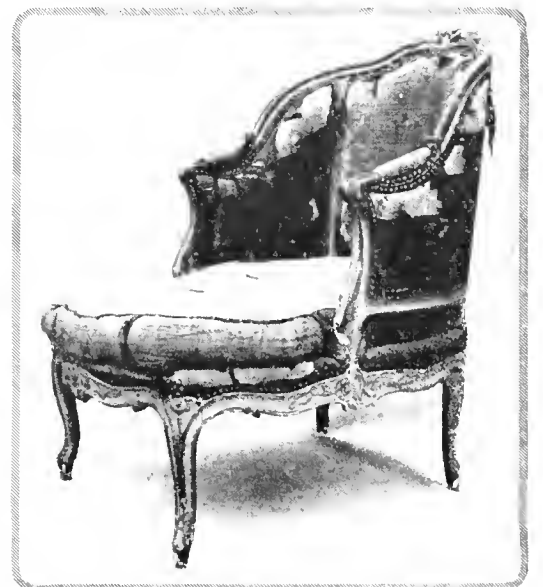
There is a place for antiques, for reproductions and for new pieces which simulate age—but there is no place for frauds, for fake antiques, any more than there is for paper-soled shoes in the army, coal in the Samoan islands or prohibition officers on the blissful isle of Bimini.

The small cabinet shown below is an example of Italian work of the 16th Century. Courtesy of the Metropolitan Museum of Art



In certain rooms it is necessary to have an outstanding piece of furniture of rich color yet of aged appearance. In such a scheme could be used this English chinoiserie desk, in the Queen Anne style, with the lacquer mirror above it. It is an old-looking piece and offered as a reproduction. Courtesy of W. & J. Sloane

From this English 17th Century table could be made either faithful reproductions or an adaptation of the design, as in the modern piece shown opposite



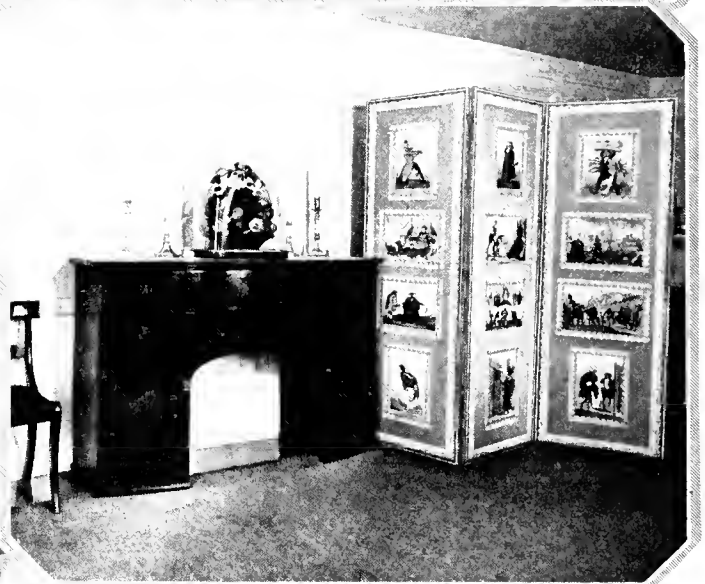
The chaise longue Miss Gheen copied was a Louis XV design in gilded wood with blue satin upholstery. It was enough to have copied the contour; the piece is sufficiently beautiful in its lines



Harting

Pale green walls and a rose rug set the color background of the living room. The furniture is of maple and pine, with plain rose glazed chintz slip covers on the upholstered pieces. The white painted fireplace surrounds, the china cupboard with its old pink lusterware and the hooked rugs, all unite in building up the Colonial feeling.

The floor in one of the low ceilinged bedrooms is painted gray, with a rug of a different tone of the same color. Rose organdie curtains bound with tick-rack carry out the color scheme of the rose and green flowered wall-paper. The furniture is walnut, the four-poster being an especially good Colonial example.

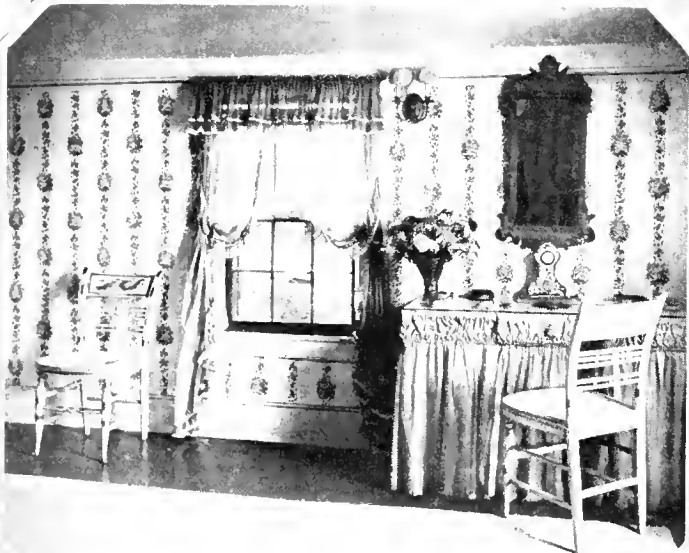


Beside a quaint sideboard in the dining room stands a screen of colored prints mounted on a yellow ground. Not only are the pictures delightful in themselves, but they are so arranged that the screen as a whole harmonizes with the lines of the white paneled wall. Wax fruit under a glass dome and old crystal candlesticks help to complete a grouping that is thoroughly in keeping with the spirit of the house.

THE INTERIOR *of*
"THE HOMESTEAD"
at
SOUTHAMPTON, L. I.



From the hall at the right of the picture one enters the living room with its black floor and hooked rugs, original old fireplace, framed prints and maple furniture. Dotted swiss and gay chintz are used for the two sets of curtains, the latter material also covering the black and gold Duncan Phyfe chaise longue



Above the yellow floor and blue rug of the dining room are white paneled walls made cheery with flowered chintz over-curtains and mirrored lighting fixtures. The decorations throughout the house were planned and executed by Mrs. Sabin and are admirably in keeping with a house built, as "The Homestead" was, in 1764

All of the rugs on the second floor are gray. In the bedroom, a bit of which is shown here, the floor is green and the walls papered with a gray, rose and green design showing little Colonial scenes in vertical lines with flowers intervening. Pink organdie curtains bound with rick-rack are at the windows and the same material is used on the little dressing table. The furniture is painted

THE RESTORED FARMHOUSE

of

MRS. CHAS. H. SABIN



MORALS AND REPRODUCTIONS

SOME people have a deplorable habit of troubling the serene spheres of art with questions of morality that belong to an entirely different world.

By persuading a whole generation that Gothic was in some way more moral than Palladian architecture, Ruskin was responsible for the building of countless mid-Victorian houses, with arched doors, stained glass windows and meaningless little turrets stuck onto the roof.

The high moral tone is still with us, still affects what should be purely esthetic judgments.

In London gentlemen wax nobly indignant about the dome of St. Paul's, asserting that it is a piece of bad art, because it is a false dome, not constructed according to the improved antique method. In New York there are even some pious souls who look askance upon the new generation of office buildings and think there is something immoral in adapting cathedral Gothic to commercial structures.

Still another race of moralists today pine for everything to be made by hand, on the ground that manual labor, unassisted by machinery, is so good for the soul.

THERE is no artistic question into which these mistaken people will not intrude their irrelevant ethical considerations. They protest, always on the highest moral principles, against the modern reproduction of ancient works of art. Forgery is a criminal offence; servile imitation is degrading to the imitator; modern craftsmen should work out modern designs, if they would save their souls. And so on and so on. But these salvationist doctrines have very little to do with the problem.

Forgery is certainly criminal, but avowed reproduction is not forgery. As for the other considerations, we all agree that it is bad for an artist of individual talent to imitate what has been done before. But the competent handicraftsman can do much worse than copy what fine artists of the past have created. Totally incapable of creating anything beautiful of his own, he may have all the technical skill required for reproducing somebody else's conception of loveliness.

If the creators of art nouveau commercial statuary had devoted their attention to reproducing Renaissance bronzes instead of to the invention of the most horrible forms ever conceived in the human mind, the world would be an appreciably less ugly place than it is. If the French creators of modernist decoration had devoted themselves to reproducing the most livable of their French periods, Parisian interiors in the modern style would not be so much like nightmares. But they would have lost their souls in the process, the moralists protest. To which one can only reply that one really doesn't much care.

THE case for the reproduction and imitation of old models is perfectly straightforward, and has nothing to do with these ethical considerations.

Certain objects of antique art are of such exquisite beauty that we would like to possess them. Their rarity, however, makes it impossible for anyone but the very rich to buy them. Are we, then, to be totally deprived of these objects of beauty just because we happen to be only moderately affluent? Certainly not. If we cannot afford the antique with its exaggerated scarcity value, we can afford the modern copy or reproduction.

If the reproduction gives us the pleasure we derive from the original, that is all that is required. The reproduction is justified by our own esthetic satisfaction.

What we require of copies and imitations is that they shall be faithful. Too often the imitation is little more than a travesty of the original. How often one sees recognizable imitations of old styles in silverware, for example, that are no more than caricatures of the original. A change of curve, an extra adornment—and the old beauty and grace are no more.

The satisfactory reproduction is the closest possible copy, made as far as possible by the same processes as the original. Such a copy will

be almost as satisfying as the original and will possess this advantage over it, that it may be used, while the original can only be looked at.

A piece of silver locked up in a case is a melancholy object, barren of usefulness. Silver should be used, handled, seen at every meal. Its beauty is essentially an intimate, everyday beauty. Reproduction allows one to take that beauty out of the glass case and bring it into regular use.

Or consider that vast range of furniture from which period reproductions are made. In the article with which this issue of HOUSE & GARDEN opens, Mr. Bach explains the various classifications of antiques and antiquing and surveys the present condition of reproduction in furniture. This article serves to catalog for us some of the legends and practices of the furniture trade with which the layman should be acquainted.

Set down briefly, the situation is this—so long as the furniture dealer tells the truth about his reproductions and modern "antiques," no one can object from the commercial point of view. But one can very much object to faking from the esthetic point of view, especially to alleged modern improvements on well-established, old designs.

The finest makers of furniture today make no effort to insult the intelligence of their patrons; they are content to reproduce old lines, sometimes use old wood, and still say frankly that the piece is new.

WHAT we must all fight against—maker, dealer and consumer alike—are the modern touches. Take an obvious case. The name "Colonial" is promiscuously applied to almost anything made up in mahogany or mahoganized birch. Not that Grand Rapids and

Jamestown are not making excellent reproductions of genuine Colonial pieces, but there is an appalling amount of sham, alleged "Colonial" furniture being sold to unsuspecting Americans every day.

Imitators have altered the original style with such ruthlessness that what was elegant, graceful and well-proportioned in the original, has become utterly monstrous. Dimensions are altered in such a way that original proportions are ruined, ornaments are senselessly misplaced. The copy is still vaguely "Colonial," but Colonial with a difference—what a difference!

If you are not acquainted with Colonial line and detail in furniture, look it up before you buy; and when you come to buy, guarantee yourself an honest treatment by patronizing reputable dealers.

INTO this problem of reproductions comes another question. What makes an antique?

Mere age and the fact that a master hand created the original design are not sufficient warrant to guarantee beauty and justify reproduction.

The master designers of old nodded at times just as much as some of our furniture designers do today. There are designs in Chippendale's "The Gentleman and Cabinet-Maker's Directory" that, had they been executed, would have detracted from Chippendale's reputation appreciably.

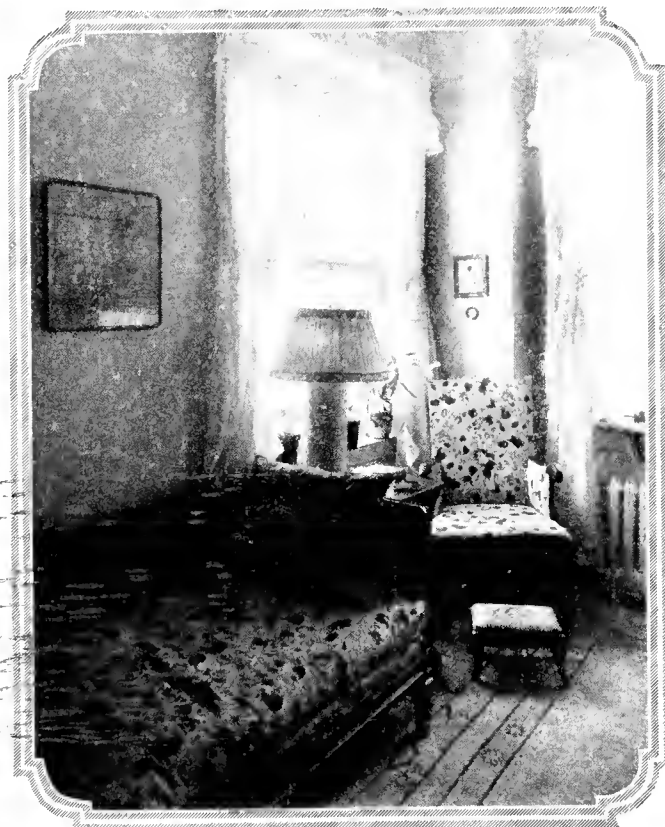
To every age and to every man of great artistic achievement are attributed objects of art that are esthetically questionable.

They were bad art then, they would be bad art today.

When we reproduce the art of the past, let us at least treat the past intelligently and reproduce only that which is good.

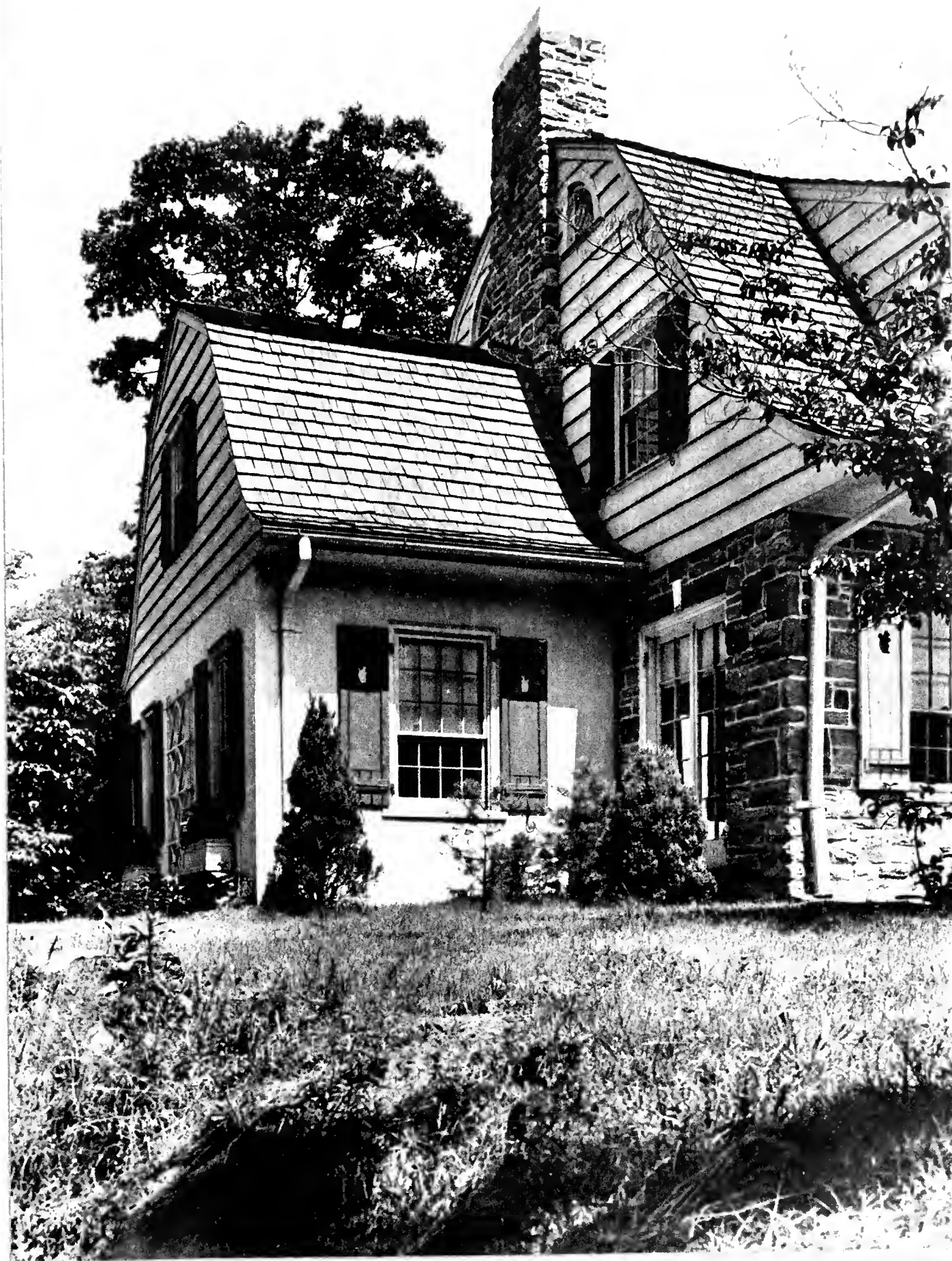
THE best advice one can give those who seek the reproduction of antiques is to avoid the declining stages of any art period. In these one finds either decadence or the dissolution of those fine elements that gave the periods and its products character and claim to historic position and appreciation. When reproductions are made, let us either faithfully reproduce the old designs that were good, or else reproduce in modern designs the spirit of a fine era.

It almost always follows that when we find a revival which is at all worth considering, it has chosen the finest designs of the past or crystallized in modern designs the very best technique and spirit of the ancient period. This is as applicable to furniture as it is to porcelain, as true of silver as it is to tables and chairs.



DOTTED SWISS

Too little regard is paid to the possibilities of lace, net and dotted Swiss for curtaining for city rooms. Here simple dotted Swiss is made up with ruffled edges and a flounced valance. John Hamilton, decorator



Smutny

DUTCH COLONIAL FOR LIVING

Dutch Colonial has a simplicity that recommends it for living. It makes a solid-looking house without being stupid and its details have a directness that lifts it above the banal. One of the most authentic modern examples of that style is found in "Squirrel House," the home of Richard A. Bach, at Fieldston, N. Y. The stone is laid in a wide bond, giving added

color to the façade. The over-hanging eaves contribute the relief of shadow. Stucco faces the library wing and, in characteristic fashion, some of the windows have brick heads. The shutters are batten, the roof of hand-split cypress shingles and the Colonial hardware is hand-wrought in excellent designs. Dwight James Baum is the architect of the house



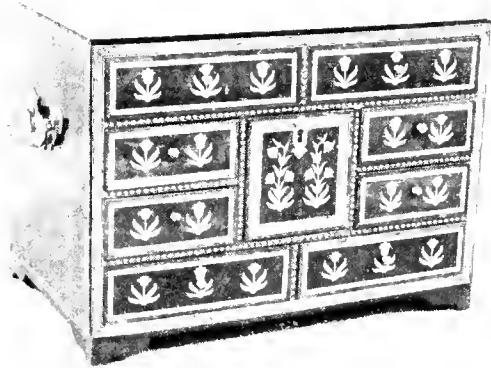
The Chinese influence was very much in evidence in 18th Century English furniture. An example of that epoch is found in the red lacquer cabinet



A rare example of marqueterie work is this English cabinet of the William and Mary period



An unusual form of Italian cabinet is found in this example of 17th Century workmanship. It is of walnut and is richly carved in figures and architectural designs



A fascinating little cabinet is this Italian design of the late 17th Century with inlay decorations



The Japanese are master-hands at cabinet-making. This example in lacquer dates from about 1650



Corner commode-cabinets are seen in their natural environment in this interior portrait by Walter Gay of a room in his Paris home. A volume of Walter Gay's interiors has recently been published. Courtesy of Gimpel & Wildenstein

THE PRINCELY CABINET

*Since the Sixteenth Century It Has Always Found a Place in the Home—
Some Enthusiasts Even Collect Cabinets*

GARDNER TEALL

AN anonymous old-time author who appears to have devoted much thought to things beautiful, and to have taken note of the furniture of his day, has this to say of cabinets: "And then there be those pieces of perfection, so wrought in skill that men can marvel as anyone have crafte to perform them, those veritable princely objects, the cabinetts which now must adorn every gentleman's mansion."

Surely an enthusiasm for these "pieces of perfection", these "veritable princely objects" will be shared by all lovers of antiques and curios, especially since the cabinet has come to be regarded as one of the desiderata of the attractively furnished house.

Defining the Cabinet

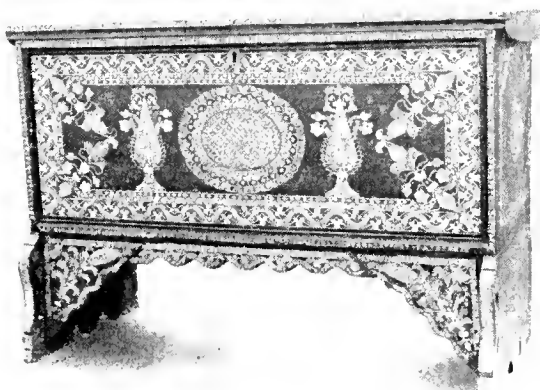
Our dictionaries define the word cabinet as an article of furniture containing compartments of drawers, shelves, pigeon-holes and niches, sometimes all of these. We are told that the word is diminutive of cabin as used to designate a hut or shelter. It is so used in the *Stratococ* of Leonard Digges (1579) where we read "The Lance Knights encamp always in the field very strongly, two or three to a Cabbonet". Florio, the Italian, also uses the word *cabinetto*, from which the early French derived their word *cabanette* which was, in time, to become cabinet. Long before any piece of furniture bore this name the term cabinet was applied to a small room, a closet or a private room for consultation or study. Dryden, for instance, says "You begin in the cabinet what you afterwards practiced in the camp". Executive councils also came to be known as cabinets.

Although the bed, the chair, the table and the chest may trace their ancestry to remote ages, it was not until about the beginning of the 16th Century that the cabinet had its origin. True it is that cabinets were evolved



A French cabinet of the early 16th Century, the style of Sambin

A Syrian cabinet of inlay 18th Century design is shown below



Chippendale's weakness for the Chinese is evidenced by this design dating from his period

There is an undeniable sturdiness about the 15th Century oak cabinets of England

from the cupboard idea, with inclosing doors as a characteristic feature, doors which did not come to be glazed until the 18th Century.

With the advent of the Italian Renaissance the cabinet-cupboard began to detach itself more or less from its place in the wainscoting where, through the Gothic period, it had maintained its connections. Thereafter it assumed an artistic entity, and the proper artistic form of this article of furniture became established.

Renaissance Changes

The Renaissance cabinets dispensed with the foliated and pierced ornament of Gothic design and left to the mediæval period the miniature buttress, gargoyle, bracket canopy, finial and the Gothic figures inspired by contemporary mediæval sculpture. Furniture designers of the Renaissance turned to classical design, following Renaissance architects in their researches, adaptations and originations. The cornice, column, pilaster, pendant, pediment, moulding, festoon, etc., came to take the place of the Gothic architectural elements on which the furniture-makers of the Middle Ages had based their design. No longer did the cabinet look like the façade of a Gothic cathedral. Grace took the place of rigidity and cold formality gave way to the more intimate ornament of the period. Fine carving in Renaissance cabinets was also enriched by inlays of rare woods, metal, tortoise-shell, mother-of-pearl, ivory, lapis-lazuli, crystal and other semi-precious stones (even by the inseting of engraved gems such as Roman intaglios and cameos), and sometimes painted panels enhanced the whole.

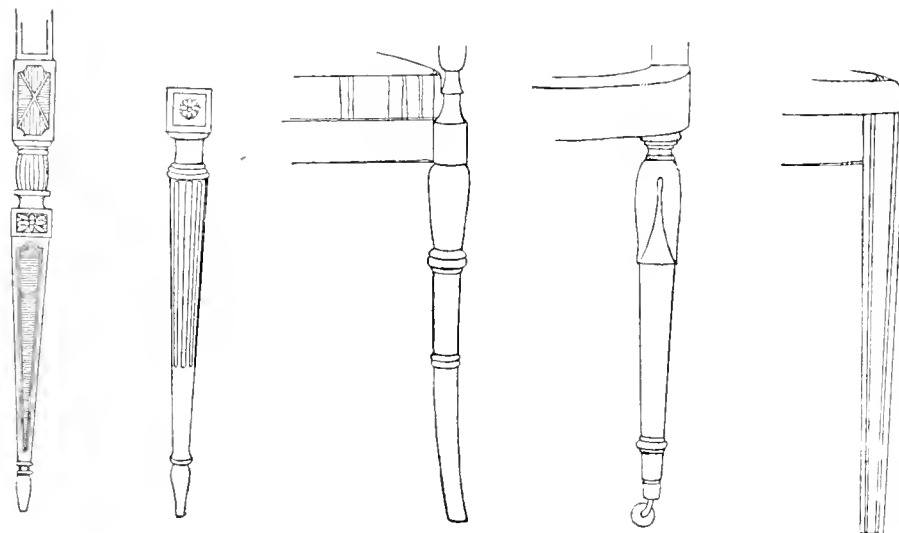
The earliest Renaissance cabinets were probably those oblong boxes, sometimes fitted with their own stands, but usually intended to be placed on any table. Such

(Continued on page 72)

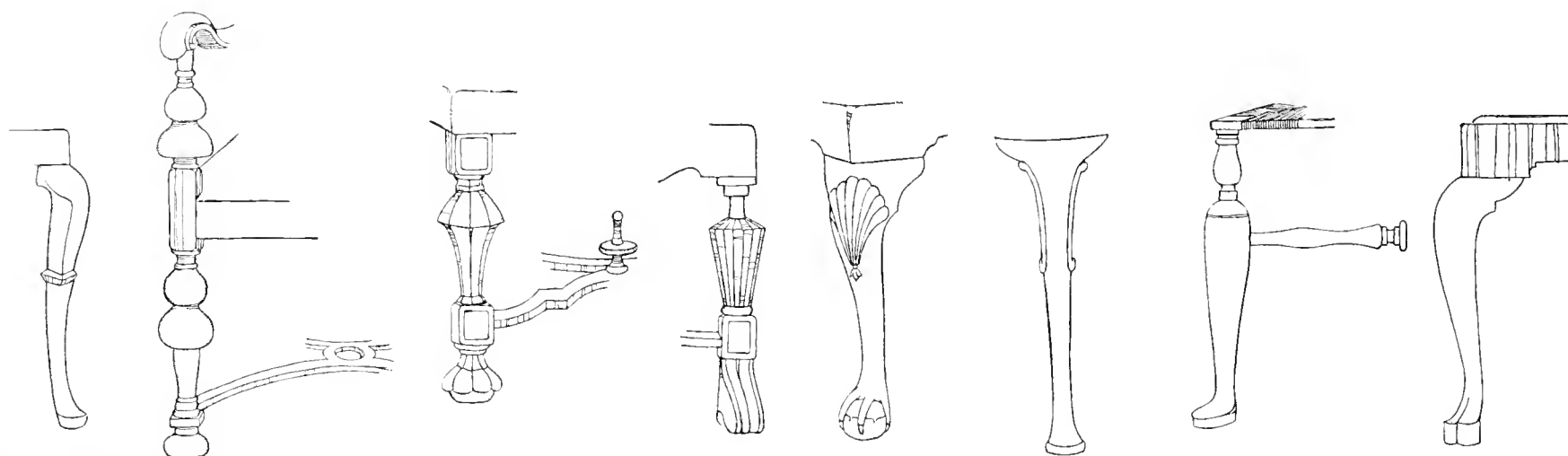


This early 19th Century Chinese cabinet is richly inlaid and the wood-work and base heavily lacquered

The leg is an important factor in judging the period of furniture. On this page five English periods are shown, to be followed in a later issue by two more English and three French. The group here is Sheraton, dating from 1780 to 1806. Reading from left to right, we have a Sheraton combination of Adam and Louis XVI; another adaptation of the same; the leg of an American-made Sheraton chair; the most individual of Sheraton legs and, finally, the tapering square leg of Chippendale inspiration

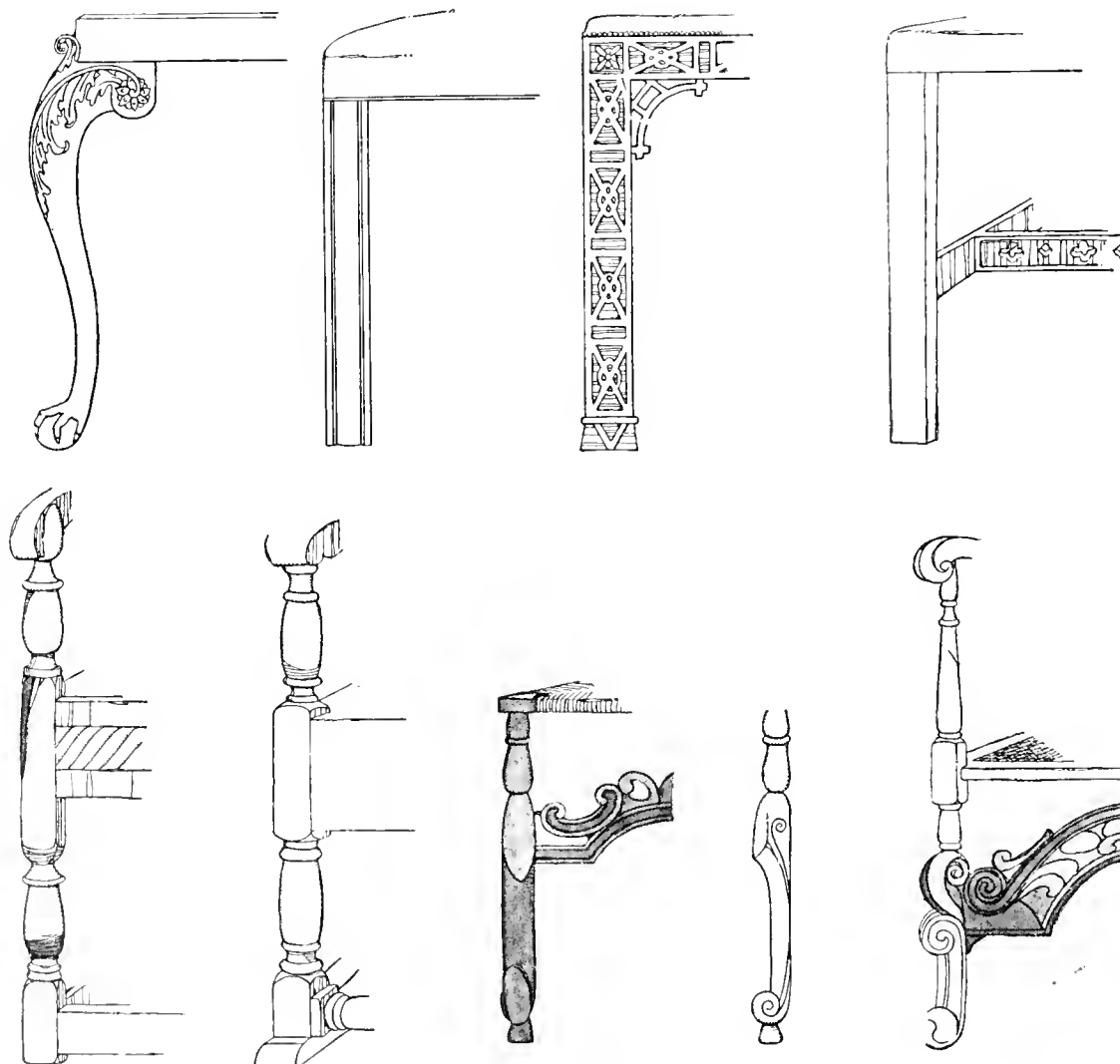


THE CHAIR LEGS OF FIVE PERIODS



The William and Mary era is dated from 1688 to 1702. The types here are: an early form of cabriole leg, a late William and Mary design showing the collared effect; the leg of an arm chair, straight and turned; an octagonal leg with contemporary flat stretcher and ornament, and the fourth is a straight leg with the Spanish scrolled foot much used in groupings of chairs for settees

Throughout the Queen Anne and early Georgian period the cabriole leg persists. The first example shows that type with the much-used claw foot and cockle shell knee decoration. The next is early Queen Anne with side molding decorations. The third shows strong Dutch influence, being an American rush-bottom chair of the period. And the fourth is typically Queen Anne, using the club foot



Chippendale had many influences. Thus the first example is a cabriole leg clutching a claw foot and with acanthus leaf carving on the knee. The second displays Gothic influence. The third shows Chinese influence. And the fourth has the pierced and fretted stretcher often used with straight legs carved in the Chinese manner. The Chippendale dates are 1740-1780

The earliest of English periods is Jacobean, 1603-1688. The first two examples are oak of 1660 and 1630 respectively. Then a late Jacobean walnut chair, showing a carved stretcher and a side view of the leg with the Flemish scroll in profile. The last is late Carolean, the end of the Jacobean period, marking the transition, in walnut, to the cabriole leg

FIREPLACES FROM ITALIAN VILLAS



This 15th Century fireplace in the Villa Colletta at Florence is remarkable for the spirited design of flying cherubs, for the graceful and crisply carved arabesques and for the carved firedogs. The grayish-brown pietra serena is patined by centuries of smoke and rubbing



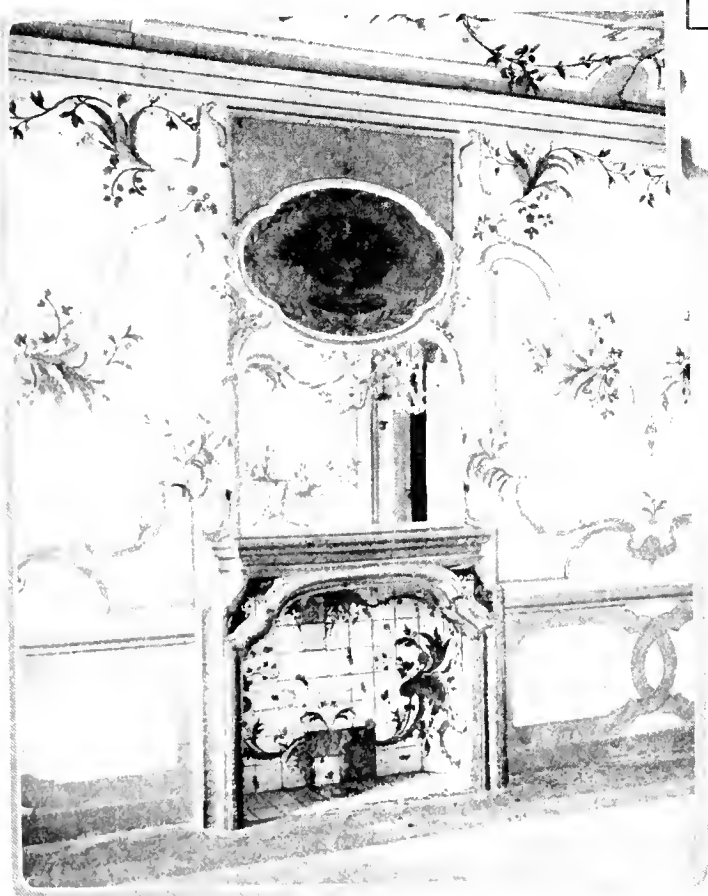
A design, unusual and vigorous in its ensemble and also in the simpler and bolder details of decoration, is found in the 17th Century Baroque fireplace in the Villa Sassetti at Florence. It is of gray sandstone modeled in noble proportions and with a heavy stone hearth

In the Villa Bombicci near Florence, said to have been designed by Michael Angelo, is a remarkable Baroque 17th Century fireplace. It consists of vari-colored marbles. Instead of a mantel, the space contains a mirror panel. Painted doors close the fireplace in summer

This rococo fireplace, in the dining room of the Villa Lazzar-Pisani near Strà in the Veneto, has a surround of yellow figured marble. There is a polychrome design in tiles inside the fireplace and the decoration above is in polychrome stucco relief decorations, forming a frame for the mirror and paneled painting



The smooth-grained gray and brownish sandstone quarried at Fiesole is known as pietra serena. It is used here for the fireplace in the salon of the Villa Sassetti, dating from the early 16th Century. Apart from its pleasing design, the fireplace is interesting because of the old red velvet used for smoke valance



This massive fireplace, in the great hall of the Villa Bombicci, is wrought in pietra serena. The boldly conceived flanking scrolls springing from griffin feet are noteworthy



U S I N G T H E N O T E O F R E D

If We Used that Color in Decoration as Nature Uses It in a Landscape Our Rooms Would Be More Satisfactory

ETHEL DAVIS SEAL

THE frosty mornings of early fall soon gray the fields of gorgeous purple and gold, gray the deep green line of woods edging the hill; and here and there, popping into sudden splendor, flare the brilliant notes of flame color that burn and glow against their subtly neutral background. Overnight the oak in the pasture turns to a dusky crimson, a flaming sentinel on the path to the dun woods beyond; the Virginia creeper on the old plaster house audaciously flings a scarlet arm to late October; the dogwood twinkles with bright vermilion berries; the hedges glow with scarlet-hearted bittersweet; and against the blue-brown of quiescent trees the red roof of a distant home sings out with unexpected brilliance that spells pure luscious warmth of color and makes glad the heart of man.

These joyful touches set in dull places are what you should require of the color red. Used thus it gives a fillip to the imagination, a tonic to the weary mind, a cheer that cries, "How good is man's life, the mere living!" . . . as one is spurred to the fine thought, the fine doing that a properly invigorating setting can truly provide.

The Misused Red

However this may be, on the other hand, red is really a maligned color in our houses. Instead of being handled with care as the fire in its heart would warrant, it is lathered over everything by those hardy folk who supposedly are fond of it. In one room flaming red walls may stretch in fiendish expanses to jar already ragged nerves, chairs burn with it, carpets glow hotly under the feet, curtains smolder in smothering lengths at the windows and doors, until all the possible strength and beauty of red is lost in the awesome conflagration. Yet for years this has been the approved method of handling this color, and many houses still boast their red rooms.

But think again how restrainedly Nature exploits her scarlet brush: bright apples peeping out from thick-set boughs, flaming leaves blown in swirls before the wind, here and there glowing red trees shining out in the golden valley, and against the blue distance and the golden haze of sky here a red tree glowing, there a scarlet blush of wood. And whenever she splashes the flame red tone right lavishly, over the whole face of a wooded cliff breasting the river, over the dense thickness of a vine-

clad porch, over the west in the burning glow of the sunset, it quickly fades into a memory, an invigorating thought that also cheers. . . . Just so in our rooms may we use this wise restraint when we place our bits of red, not steering clear entirely of this gorgeous color as something altogether too heathenish for cultured folk to tolerate, but recognizing it more as a cheering leaven that will fitly bring out the point and strength of many carefully-planned

reds into a flaming glow in the old blue pot; full hanging clusters of bittersweet picked in the fall to last the winter through, glowing cheerfully from mantel and table in earthenware crock and flame-red bowl; the white crackleware jar of deep red roses; nasturtiums in a copper pot.

Red in Figured Fabrics

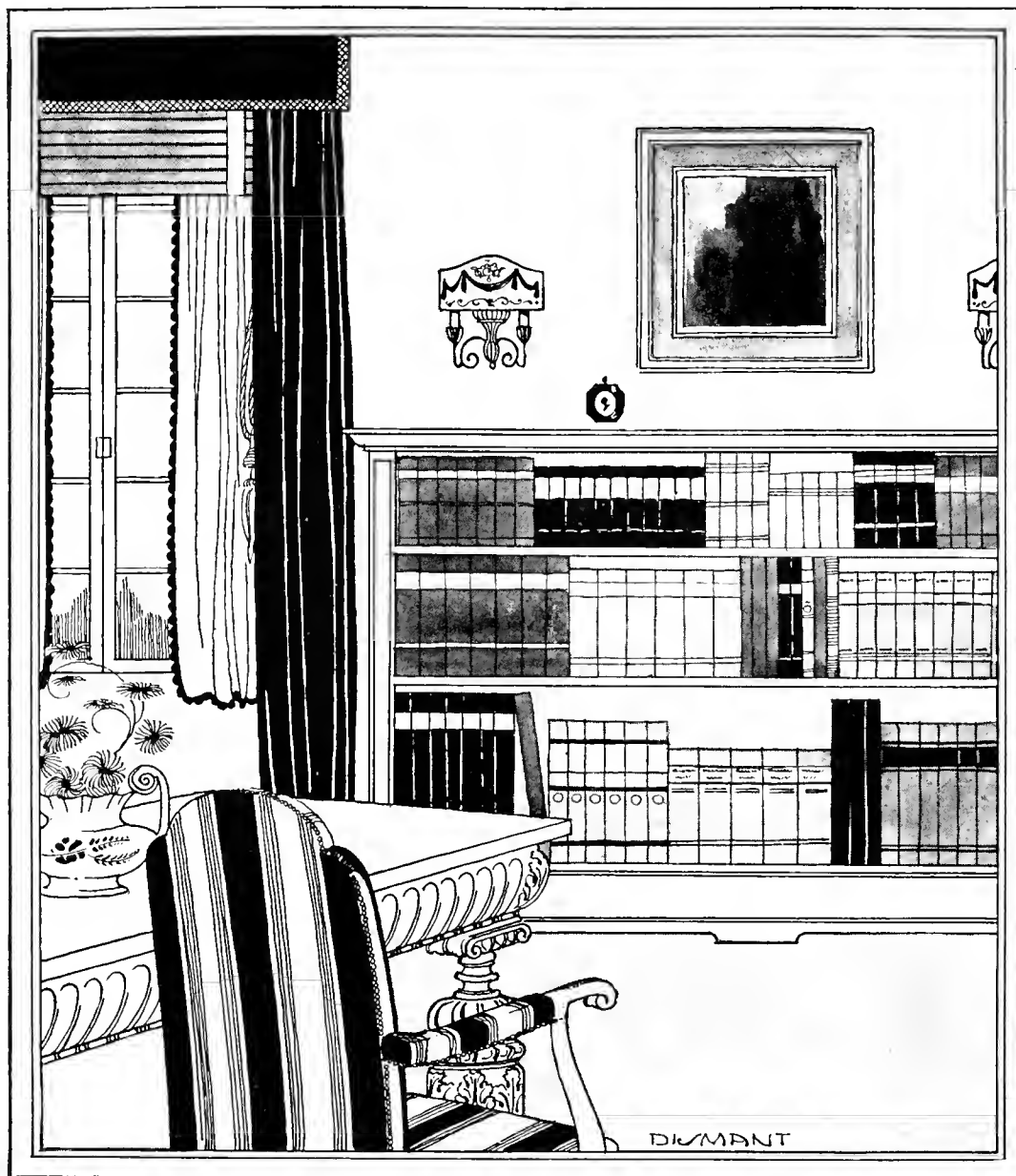
I adore red properly used in cretonne and fine printed linen: the cerise notes on black with yellow and blue; the orange, black and rose red on white; the soft red, green, brown and blue on the light colored ground; the red-rose and green on the ground of black . . . and the red always in fine accents rather than in garish tawdry masses. Then there are those glorious chances for red in lampshades,—not that rich crimson, but a more subtle rose red, slightly lighter and grayer, that fits so marvelously into so many color schemes. This tone can be easily found in silk, with fringe to match, and in making the shade the silk should be self lined. Rose red may also be used decoratively with other colors in the popular black or ecru vellum shades, and in the vellum shield shades for candles and sconces.

Then I meditate upon the suitability of red boxes: a gorgeous affair of red lacquer in which mine host may keep his cigars; another middle-sized one for milady's beads, from which we always hope she will let her peacock string escape and trail as now; tiny round lacquered boxes,—all of that delightful Chinese red with figures in black and gold. And the suitability of red bowls and vases,—the lacquered ones

in that same nice orange red, or the Japanese kochi in its own inimitable bright light red lined with lemon. I thing with joy of the proper sort of a red picture in the spot where it is needed, a Velasquez or a Rembrandt, where the sun or the fire will bring out the warmth of the subtle tones of crimson; or a bit of startlingly brilliant hand illumination in scarlet and gold framed in Chinese lacquer or gilded wood.

Chinese Red

Many rooms may welcome this same Chinese red lacquer in a piece or two of small furniture: a teacart, a tiny table, a straight chair. Some rooms, such as a breakfast or sun room,



In a library there is, of course, the red of bookbindings. To this can be added red velvet curtains and a high-back chair upholstered in red and fawn stripe damask

and executed schemes of modern decoration.

When I meditate upon the suitability of red there are certain objects that I naturally think of first as being gloriously clothed in this color: books in rows on shelves warmly catching the glint of the sun on their backs of scarlet and gold, bright red books mixing in ones and twos and threes among their more somber fellows, or in groups on table or desk, dusky magenta books in sets in the bookcase . . . these may warm the haughty room to friendliness. And flowers: dahlias, huge orange-red tawny ones, dark blurry garnet ones with pointed cactus petals that throw quaint Japanesque shadows on the wall; stiff little zinnias, no two alike, blending their many

might even hazard all the furniture, if gracefully slight in design, in this red lacquer, which is singularly dull in shadow, if all the draperies and the other things gathered into the room were low in key and restrained in color. Furniture that is painted black, a dull grayed color, or even ivory, may have all inside parts painted this same queer Chinese red at times with fine effect . . . the interior of a corner cupboard, of a flap-lid desk, of the drawers of a chest.

Red may combine with other colors in forming motifs used on decorated painted furniture. It may peep out from the Venetian blind; it may be used in its most flaming tones for patched bands or flowers on a pillow; it may show in the small rug, in the decorated screen, in kochi-red dishes used in the dining room, in wool embroidery enhancing a variety of things, and in tassels hanging from their corners. Upholstery may be striped with red, and the occasional chair may be upholstered in plain red; in certain rooms a dark red velvet curtain may be hung, if the effect is not in the slightest degree Victorian.

The Tones of Red

It must be understood that the term red embraces many tones besides that rich crimson or scarlet we usually think of when red is named, and some of the off tones are the more decorative: the copper-reds, the orange-reds, the rust-reds, henna, Chinese red, cerise, magenta, red-mulberry, rose red, American beauty, and cherry-rose. All these are less war-like, more romantic than the blood-red plushes, hall lights and carpets of yesteryear,

and their newer popularity is achieved undoubtedly by the fact that they blend harmoniously with a combination of other colors,—blue, dull yellow, gray green, black, leaf brown and cream. The days are past when the all-red room is more than a bare possibility in the light of the success found in combining red properly and effectively in a full and rich color scheme. And, modernly speaking, red knows no season,—with the same equanimity notes of the new red sing warmly

and brilliantly in unison with the glowing coals on the hearth when the north winds do blow, and coolly flap in crisp red and white checks at breakfast room windows under the gently stirring summer breeze.

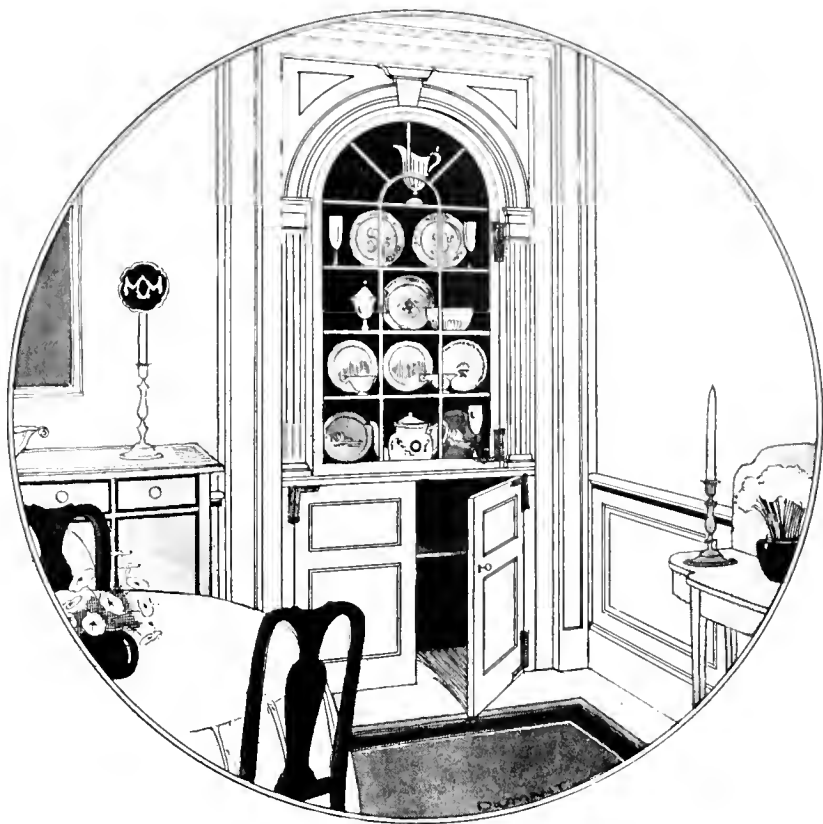
These notes may be used by those who feel the need of them and the decorative tonic they yield, but, of course, only when the surrounding color scheme is suitably developed. Intelligent choice should be exercised as to which of the red objects one selects,—there should not be over many, as the judicious use of this color gives more pleasure than its overdoing. Also it should be exploited chiefly in more weightily furnished downstairs rooms.

Red in a Dining Room

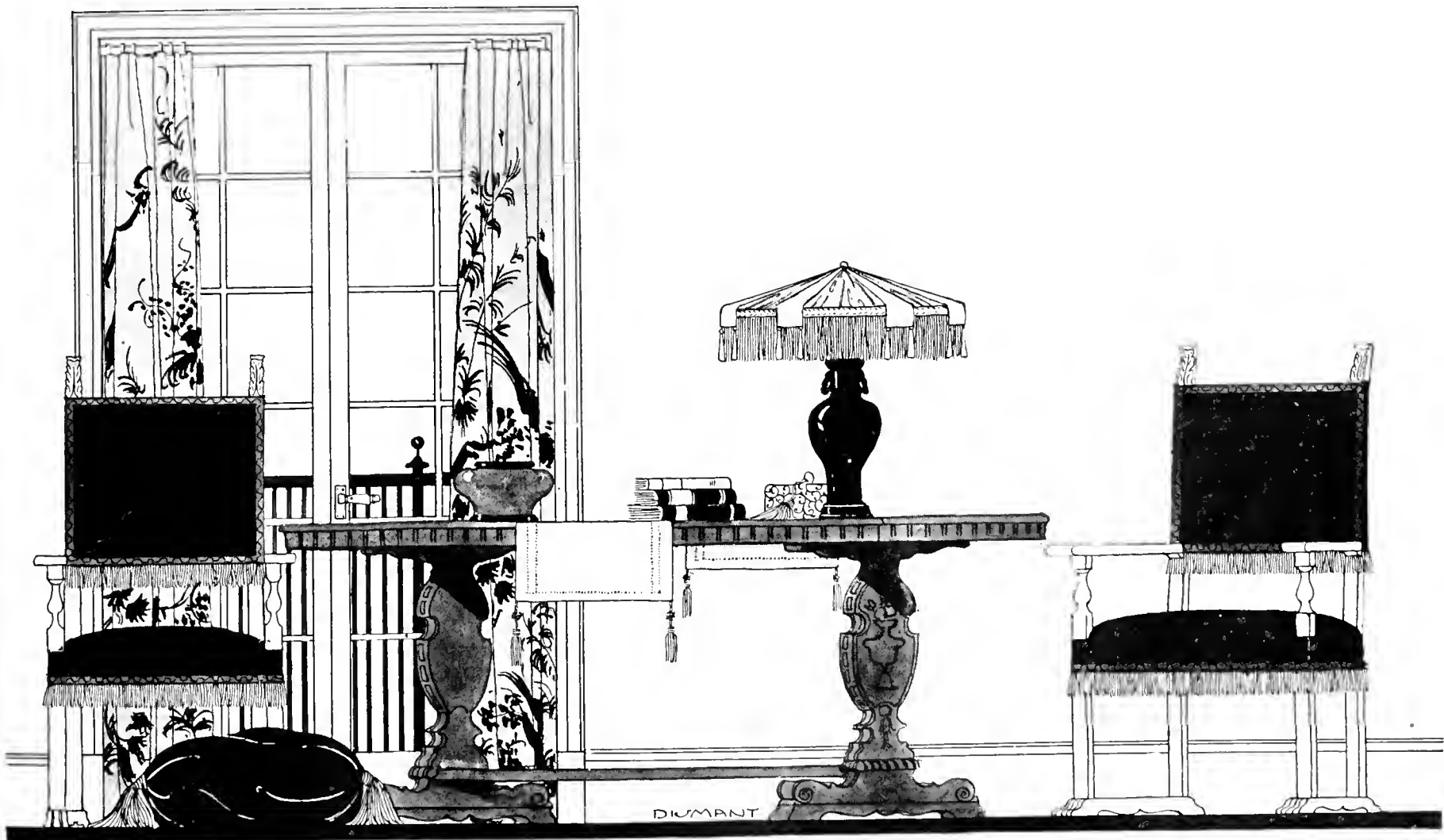
In the dining room shown in the circular drawing, the interior of the ivory cupboard is Chinese red, and a narrow band of this same color is run below the top molding of the ivory wainscoting. The richly toned putty-colored furniture is decorated with a wide line of the red, and the chairs are of Chinese red lacquer. In the china cupboard there are some pieces

of pewter, some iridescent gold-colored glassware, and the dishes are in brown and ecru porcelain, livened by a piece or so of peacock blue pottery and a bit of red kochi. The rug is tan and black; the pewter candlesticks on the buffet are topped by red shields; the bowl on the dining table is dull blue, on the serving table the bowl is Indian red.

In the other two drawings there are shown respectively the sort of high-backed chair that
(Continued on page 58)



The interior of this dining room cabinet is painted a Chinese vermilion, and a narrow band of the same color is run below the top molding of the ivory wainscoting

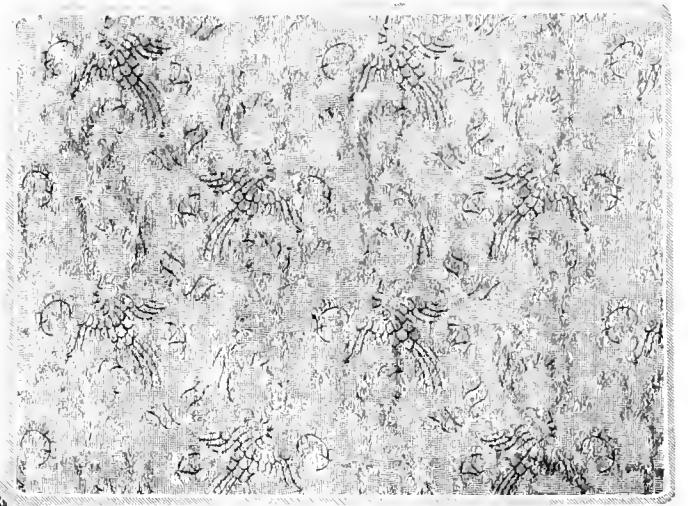
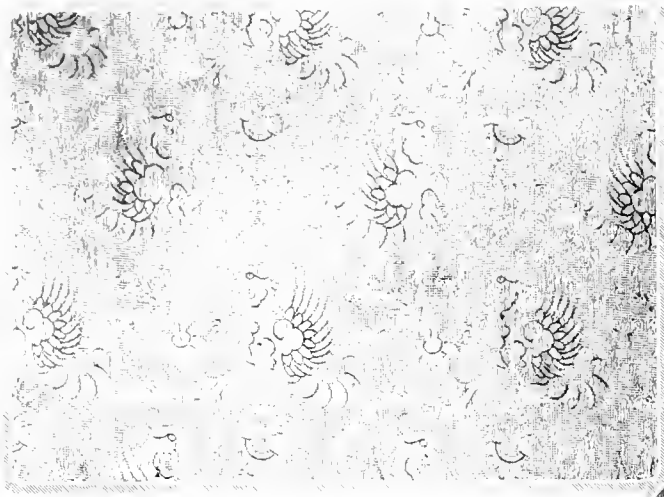


It is said that red is a favorite color with men; they appreciate it in a living room. The group here suggests the use of chairs upholstered in brown with an orange-red fringe or entirely in rose red; curtains

of dull gold cloth embroidered in flame red and black or brown curtains in black, blue, gold and flame. The lamp base is red and its shade biscuit color. Floor pillow, brown velvet with red tassels

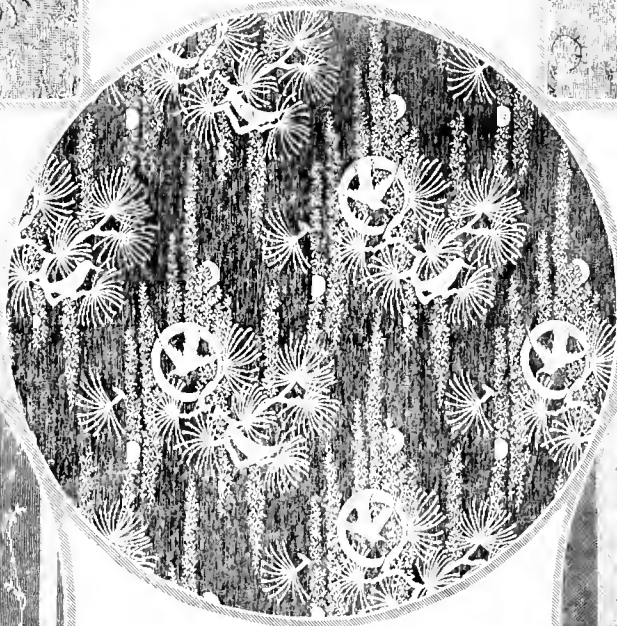
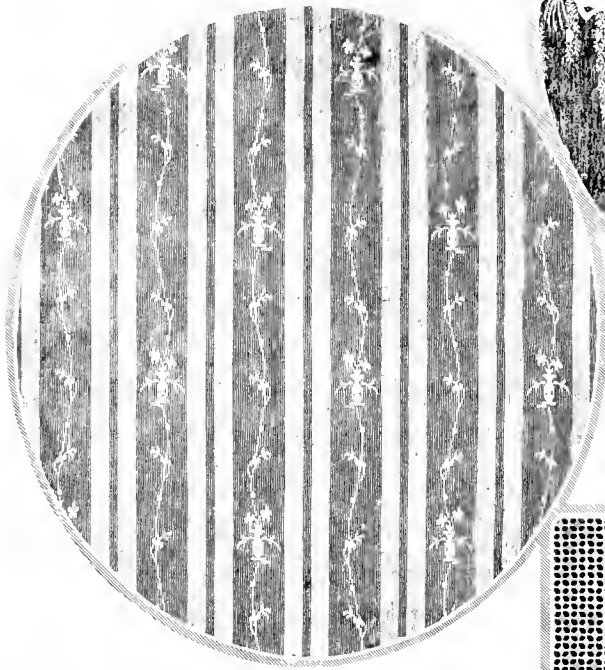
LACES AND NETS

*They may be purchased
through the HOUSE &
GARDEN Shopping Ser-
vice, 19 West 44th
Street, New York*

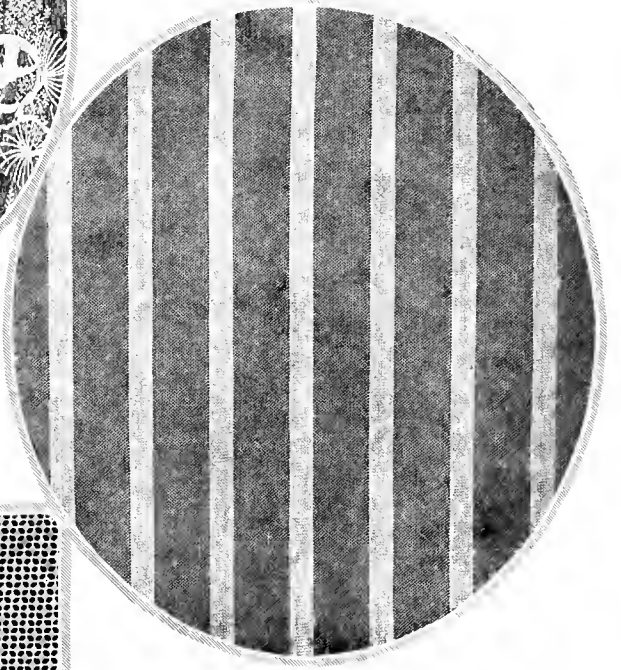


The newest fabrics show an even mesh on which the pattern is distinct without being obtrusive. 42" wide, \$3.50 a yd.

Oriental in feeling is the design of this pattern which features a picturesque bird. 42" wide, \$3.50 a yd., ivory or écreu



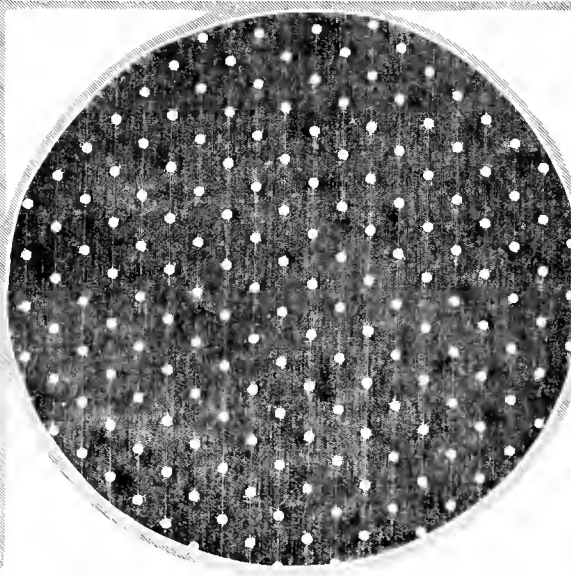
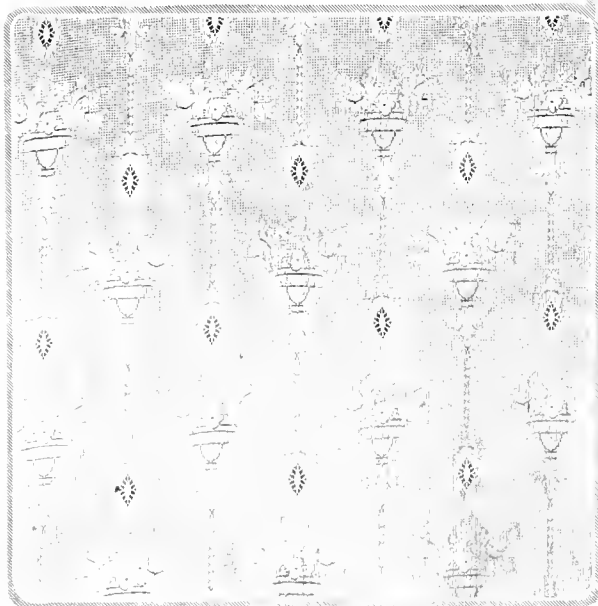
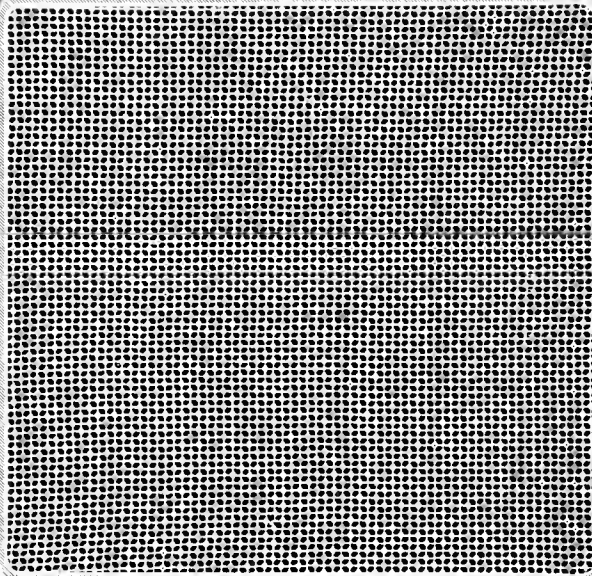
A well-defined design on a cob-web-like surface. 45" wide, \$3 a yd., white, ivory, écreu



The delicate vine and prim urns in this pattern might have been designed by Adam. 42" wide, \$2.15 a yd., white, ivory or écreu

Unusual and distinctive is this fine, striped net which comes 48" wide in cream or white. It makes charming curtains and may be had for \$2.10 a yd.

(Right) A heavy, durable mesh that would be excellent dyed to match a color in a room. 38" wide, \$1.45 a yd., white, ivory or écreu



This pattern is well suited to a formal window treatment and would be effective trimmed with self-toned fringe. It comes 42" wide, \$3.50 a yd. Ivory or écreu

The daintiness of this dotted net will appeal to many. It is fine in quality, 48" wide and comes in white or cream. \$3 a yd.

A well-balanced design that has the transparency of lace. It would be effective in a Colonial interior. It comes 42" wide in ivory or écreu and is \$3.50 a yd.

T H E N E W E R L I L A C S

Worthy Members of a Shrub Family which Most of Us are Accustomed to Think of Only in Terms of Lavender Flowered Bushes Beside an Old-Time Gate

MRS. FRANCIS KING

President of the Woman's National Farm and Garden Association

OFTEN I wonder whether names of places and of things speak to others as they do to me. Meaningless or poor names seem almost an affront, while beautiful or significant names start trains of thought leading in singularly pleasant directions. The names of Pullman cars are a curious study. Who named them? Why are so many of these names foolish, almost to the point of imbecility?—almost as if letters had been shaken together in a box and drawn at random to constitute a word.

But there are exceptions, and one is the name of a car in which I lately traveled in Indiana, with Middlebush on its doors. "Middlebush," said I on seeing it. "Here is something to think of"—landscape planting flashed into the mind on sight. The bush which may connect the taller and the lower shrubs in some planting small or large; the bush which might bloom in mid-season.

The Middlebush of our Michigan spring is undoubtedly the lilac or syringa. Early shrubs have lost their blossoms; the shadbush, the wild plum, *Spirea arguta*, forsythias are long since green again after their white and gold of earliest spring; and yet the great tribe of the mock oranges, the *Philadelphus*, is still to hang its whitening wreaths, still to breathe out upon the airs of evening that unmatched fragrance. *Hydrangea arborescens* will follow these; then mid-June, and the procession of most of the familiar flowering shrubs is over.

Species and Varieties

Let us, translating Middlebush into lilac, consider one of the most fascinating of all subjects, the lilac in some of its species and varieties. I bring to this a mind over-enthusiastic perhaps, for in a modest way I am collecting. The first blooming of my young trees occurred last spring. The trees themselves were set out two years ago this last autumn, and last spring all but four or five of sixty varieties showed some flowers, while many of the little three-foot things were in themselves bouquets of loveliest color.

There is for me only one way in which adequately to set down my impressions of a particular flower or plant; that is with that flower or plant before me. In May I rarely walk about even our small place without the pencil and the memorandum block; and the notes which follow were made in the very presence of the lovely things themselves. If these comments seem extravagant, the excuse is the overwhelming beauty of the flowers, and that excite-

ment which the gardener always feels when confronted for the first time with something as fine as it is new to him. Let me name some few of these lilacs, and add a word or two concerning each. For better descriptions I would send you to what Professor Sargent, Mr. Wilson, Mr. Havemeyer, Mr. Dunbar and Mr. Barry have written upon these flowers. I have not compared my notes with theirs nor did I consult theirs before making these, as I wished to be quite unprejudiced in my comments.

The First to Bloom

The earliest of all to bloom was *Syringa Giraldu*; delicate pinkish—very open panicle, graceful and free flowering. *Maréchal Lannes* carried immense bluish-mauve flowerets, the panicle not very large but most effective for the size and color of its flowerets; exceedingly handsome. Mme. Antoine Buchner is a very distinct flower; buds of a faded pink, flowers of pinkish-white, slightly double. The flower clusters here were rather open and branching—this is a lilac of great slenderness and elegance.

Pasteur has superb blooms of rich reddish purple. Its thyrses are tall and open, with large single flowerets. *Corulea superba* has small but full clusters, rather bluish in tone. This variety is particularly free-flowering and has loose branches, a great beauty. The bloom of Danton is of a very fine, clear, deep, red-purple, with a large floweret. President Fallières is one of the loveliest; a charming semi-double pinkish bloom. Loose clusters of flowers came in tremendous numbers upon this 3' specimen the first year after planting. Claude Bernard, with its palest lavender-pink

flowers, is also very free-blooming. President Poincaré has enchanting bluish flowers, double with reddish-purple buds, buds and flowers an interesting contrast in color. Vestale is marked by many spikes of single white bloom on terminal branchlets. There is a special charm for me in Rene Jarry-Desloges, whose palest bluish-lavender flower, double, has a delicacy all its own. Thunberg is lovely because of its deep red buds all the way up the thyrsus of pink-lavender bloom. This gives a remarkable richness to the clustering flowers which appear in four steeples, as one might say, to each panicle.

Syringa Diderot, though moved in autumn, has borne a cluster of flowers at every terminal point; in its first time of blooming, however, the flowers were not remarkable, reminding one only of the common lilac. *Lamartine* had a faint blooming—so did Miss Ellen Willmott—enough to show that here is a treasure in white lilacs. Small double flowerets appeared on this lilac last year, greenish or creamy, and very round buds. Mirabeau also gave one breath in flowers and expired; but I was too late in examining this to describe it.

Other Distinctive Sorts

Syringa Milton's flowers are of a dull rich lavender; a small floweret but very fine in color. *Maréchal Lannes* is very double, and of a good bluish-lavender. The fine loose and twisting petals of each floweret give a beautiful effect to the cluster of bloom—an effect of softness not always present in lilacs. Pasteur's distinguished habit of bloom sets it apart. The tall upright thyrses of mauve flowers are set in sprays of large dark green leaves. The play of light and shade upon the mauve and

green is one of those special spring delights upon which the possessor of this lilac may almost surely count.

Cavour has the most unbelievable number of seven pinnacles of flowers to each thyrsus,—large flowerets at that—in each cluster. And for the brilliance of this lilac in sun I have no adequate words. As for the species lilacs, *S. pubescens*, which when grown is like a tree of pale heliotrope, with a delicate fragrance unlike any lilac ever known; *S. villosa*, with its loose pale pink flowers (never shall I forget my first sight of this, cut with the pale pearly *Iris Florentina* or iris Storm King); and *S. macrostachya*, one of the most enchanting of all, very pinkish—one has to see these in order to realize their beauty. (Continued on page 56)



At Highland Park, Rochester, are lilac plantings whose variety of flower form and color gives one a new conception of the decorative possibilities of these shrubs. A carefully selected list would develop into a delightful and unusual shrubbery border

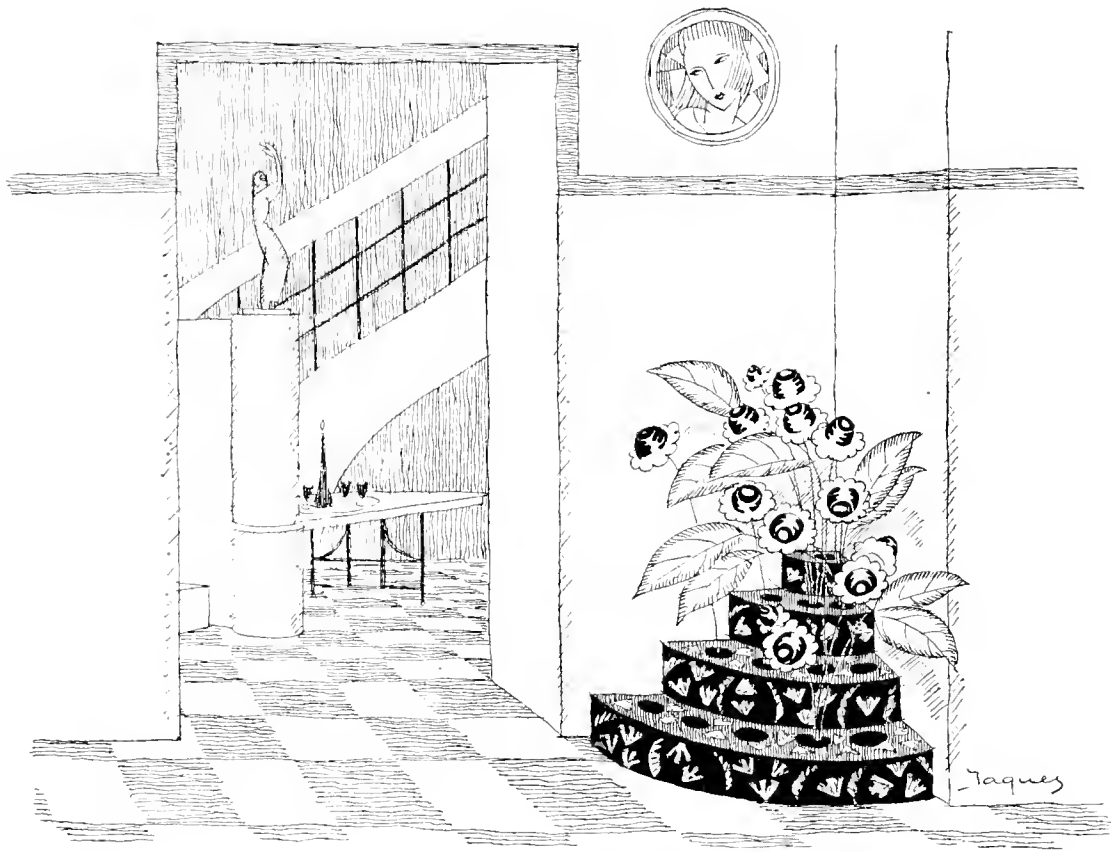
MODERNIST DECORATION IN PARIS

What Some of It Is Like and What Elements of It American Homes Can Adapt for Everyday Living

IT is the easiest thing in the world to poke fun at the modernist movement in decoration. You can say that the colors are like the nightmares of a man in delirium tremens and the contours like the figures in a Goldberg cartoon. Or, in a more sober mood, you can claim that interiors done in the modernist style would be difficult to live with. Or you can say that they do not fit our type of life here in America.

Each of these criticisms contains an element of truth. But first we have to understand what the modernist decorators of Paris are trying to do. This will necessitate a quick visit to such shops as Martine, Mam and Jourdain. There are others, but we are choosing only the least extreme.

Entering Martine, which is Paul Poiré's essay in decoration on the Faubourg Rue St. Honoré, you step from the ordinary busy street to an atmosphere that is a combination of Morocco, Negroid African and Eastern Europe. Poiré is quite frank in giving credit to Morocco, for much of his inspiration. A bank of pillows and cushions in all possible hues and shapes takes the place of an ordinary furniture group. Its colors intrigue the eye, they blend and astonish. They are reminiscent of the Thousand and One Nights. One wonders how far removed is such a downy bank from the atrocious Turkish corners of a previous generation! In explaining his passion for cushions and stools, Poiré gives the cost of a chair as the excuse; chairs are expensive to make, cushions are relatively cheap. Besides, cushions and stools afford spots of color that are necessary to



There is a flavor of early-Victorianism in the painted tin corner stands for flowers. The colors are gay, and the stand made to contain four banks of potted plants. Courtesy of Martine

working out his schemes.

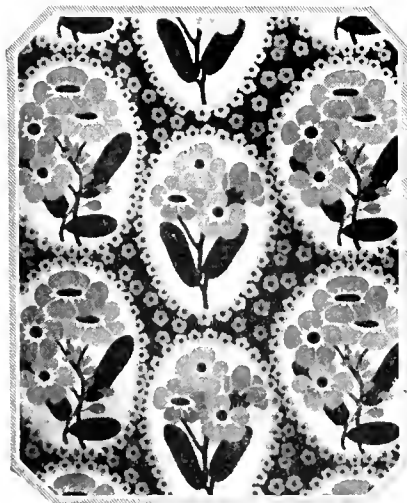
There are countless other things to see in Martine—brilliant colored silks and linens, fascinating folding seats, painted corner stands for flowers and a vast array of unusual little boxes and knick-knacks that we now class under the head of bibelots. There are some interesting screens, too; one is illustrated here—a lattice of green up which clamber morning glories; a clipped shrub stands in the background. It is quite natural and honest and direct. You can visualize that screen in a great many kinds of rooms.

But having seen the gold bathroom and the lace beds and the banks of pillows and the floor lights made of crystal to simulate a fountain, you come back naturally to the bibelots. In these the Parisian excels; they are fascinating in their colors and designs and workmanship. The other expressions of modernism will be forgotten, these remain.

Then going down the Faubourg Rue St. Honoré to the Boulevard de la Madeleine you come eventually to Jourdain. Here is quite a different atmosphere. Here you see the more usual sets of furniture developed with a strange mathematical precision. They are studies in geometry—in the use of straight lines and the elimination of the curves that once characterized French furniture. Visualize gloried Mission furniture beautifully made and executed in silvery pear wood and ebony. Here is an oval dining table with a pear wood top around which runs a wide band of ebony. The chairs and sideboard are in the same style. The precision of the



Against a background of vivid silk, this black and gold chair stands out in excellent relief. The cushions are in yellow taffeta on one side and black velvet on the other. Chambord, Inc., decorators



A new linen is boldly designed in cerise, yellow, black and blue on a natural ground



A modernist Martine silk shows a black ground, green tree limbs and brilliant yellow lizards

shapes is forgotten; your interest centers in the wood, in the remarkable effects that can be gotten with unusual woods naturally finished.

This phase of modern Parisian decoration does not offer so many alluring bibelots, though it has created unusual fabrics handled in an unusual way. A curtain, for example, made of blue and white braid tacked at one inch intervals along a pole top and bottom and stretched the full length of the window. A valance covers the top. Ample light comes in between the braid strips.

The Shop of Mam

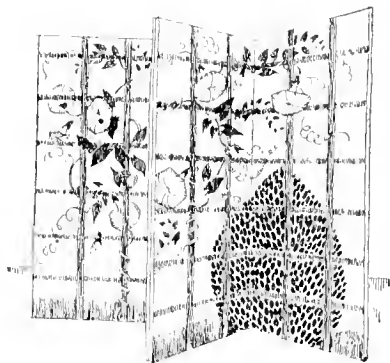
Leave Jourdain and go down the Avenue de l'Opera to Mam. The exterior of the shop is imposing. You linger for a moment in a reception room, then are led by a winding stairs down to crypts in the cellar under the pavement. The darkness is broken by concealed lights in jars, behind shades of gold and silver cloth and above the cornice; it is a subdued glow, warm in spots and shot with color. There is no natural light. Here again are the padded stools that Poiret affects. The walls are draped. A great amount of gold cloth is used and brilliant colored objets d'art to catch and reflect light. You wonder how these rooms would look in sunlight.

By no means do Martine, Jourdain and Mam represent all the varieties of modern decoration in Paris, but they suffice to answer our questions. Can such rooms be lived with? Do they fit in with our type of life here in America?

They can, if you are that kind of person, but that kind of person is not so numerous here as on the Continent. American life hasn't attained the subtleties and variations that are found in European capitals. We are a direct people and it is not so long since our forebears took the axe in hand and cut the clearing in the wilderness. Except in the rarest spots we cannot call American life effete; we are not



The new trend in decoration is shown in the brilliant colors of this upholstered chair and the same fabric used on the wall. More colors are in the lamp shade and interesting wool rug. Courtesy of Chambord, Inc.



The morning glory screen, colorful and realistic, could be used in many rooms. From Martine



Of Poiret's many creations the most adaptable is the folding cushion, which can be piled up for a seat, half-piled for a cushion or laid out flat as a mattress. It is made in a variety of colors, with gilt buttons at regular intervals

accustomed to the cushioned banks and we prefer chairs.

Also, we like sunlight. True, we curtain our windows and even over-curtain them, but in the majority of homes the owner wants all the light she can get; certainly, the men of the family want it. Now the strong colors used in modernist decoration do not seem compatible with a flood of sunlight. In dim light they are harmonious, they blend into a richness that is very pleasing to the eye, but it would be difficult to visualize them, or ourselves living with them, seven sunny days in the week.

The Lesson for America

On the other hand, Americans can well learn a lesson from these strong colorings. Our interiors are too tame. We are afraid of brilliant colors. Used judiciously in small spots, such as a lamp or cushion or the covering of an occasional chair, they key up the tone of a room.

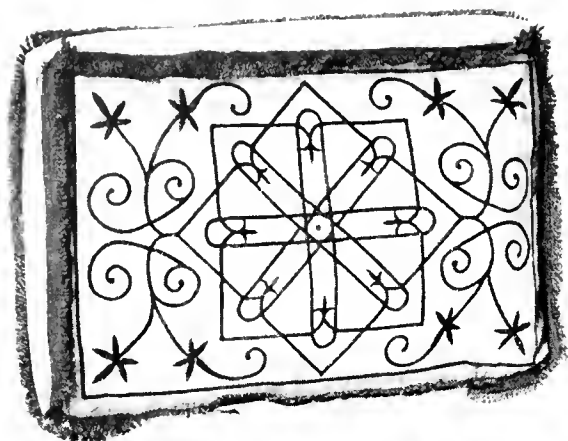
Except in rare instances it would not seem to be advisable to use this modernist decoration in American homes. It does not express our type of civilization and it would only be a pose of which we would quickly tire. What we can do is to adapt some of its elements, just as we pick and choose from the

past to create our good interiors today.

The bibelots of Martine, and the occasional chairs in a vivid color—these would enliven an American room and give it added interest. Our furniture designers might also learn the value of unusual woods, such as Jourdain uses. We have such an abundance of mahogany, oak and walnut. Why not silvery sycamore or the sheen of the pear? Why not the boldness of a panel in ebony? As for lighting, such as can be seen in Mam, that is a subject we have only begun to touch upon.

The question of modernist decoration in America, then, seems to resolve itself to this: not can we use it, but how much of it can we adapt to our way of living?

Pillow cover, cream colored leather, orange embroidery and fringe. \$12



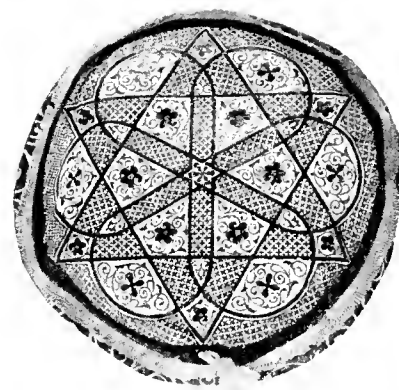
Cut wool embroidery on linen, best quality down pillow, 23" x 17". \$25



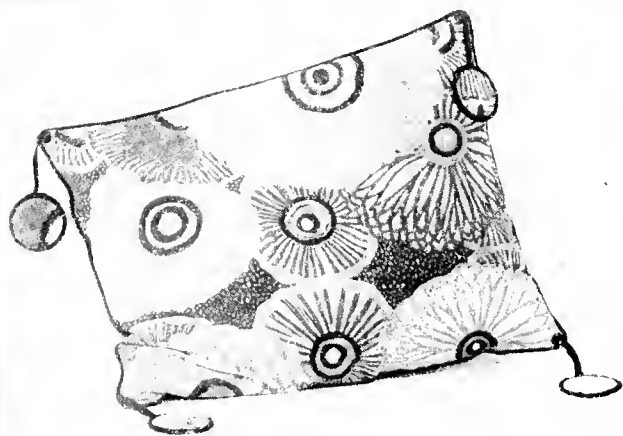
Oriental in coloring and gorgeous in design and texture is this silk pillow, 21" square, \$40



This brilliantly colored bird of paradise is on a black velvet pillow, 23" x 17". \$35



Tooled leather pillow covers from Morocco come in a great variety of lovely colors for \$10



This pillow with the interesting tassels is covered in hand-blocked linen in shades of mauve and purple, 22" x 28". \$40

PILLOWS FOR ALL OCCASIONS

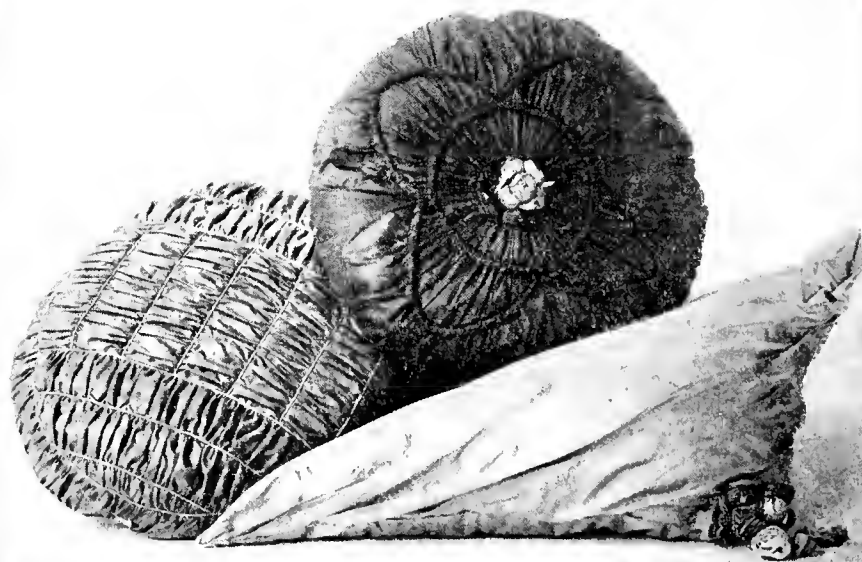
Which may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York City.



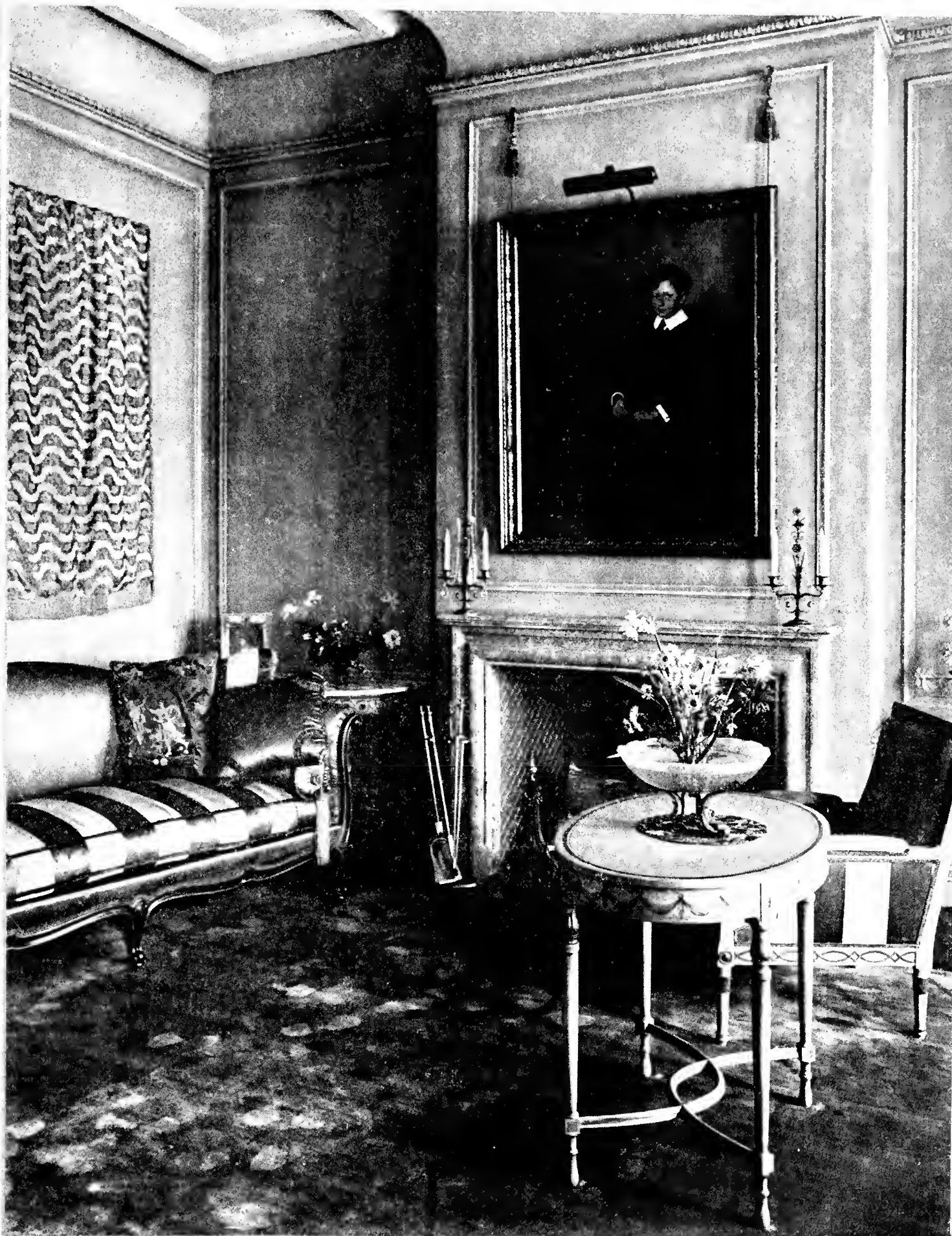
Puff, 36" in diameter, 9" high, covered in hand-blocked linen in many colors. \$35. Taffeta pillow, fringed ruche edge. \$15



From Paris comes the design of this attractive three-cornered pillow. The soft satin has a brown background which throws in relief the mass of brilliant colors. A tassel completes it, 32" x 16". \$25. This material in various colors comes from \$10 a yard, up



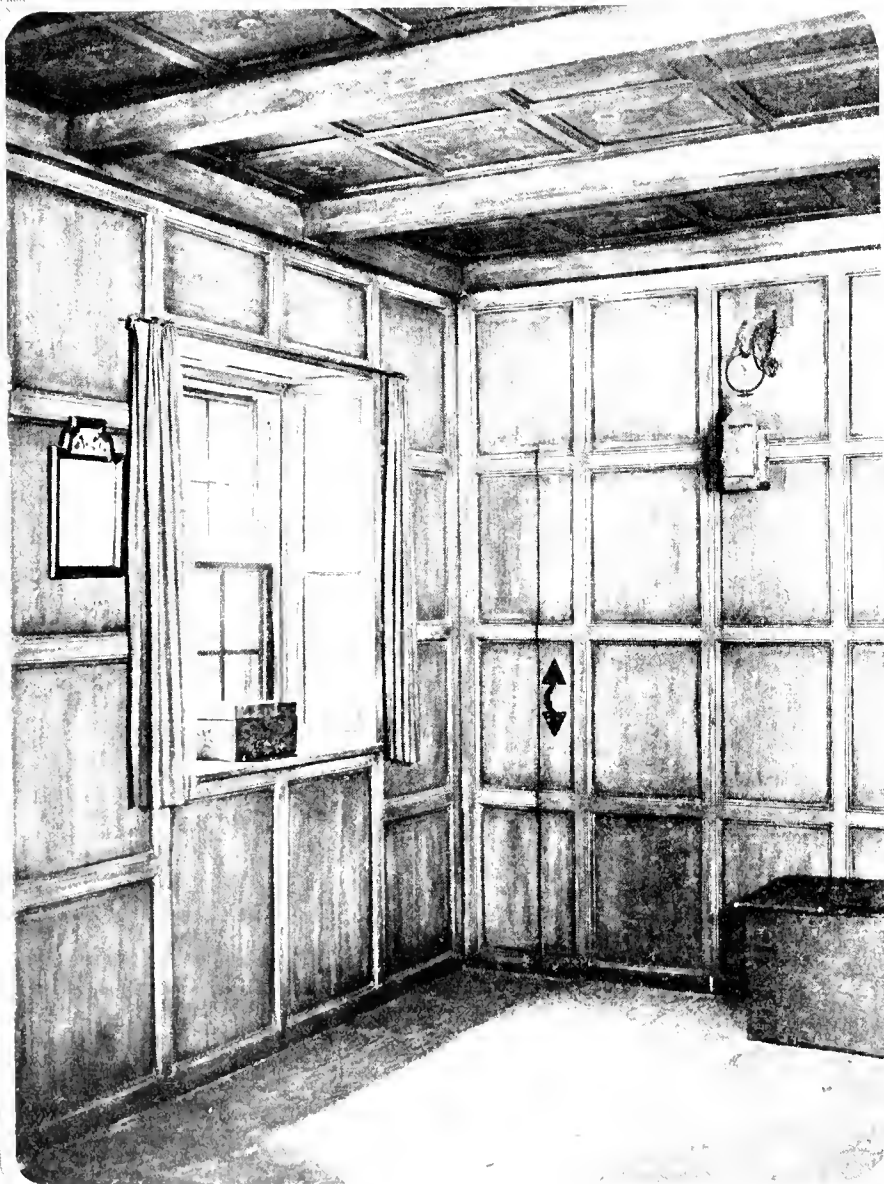
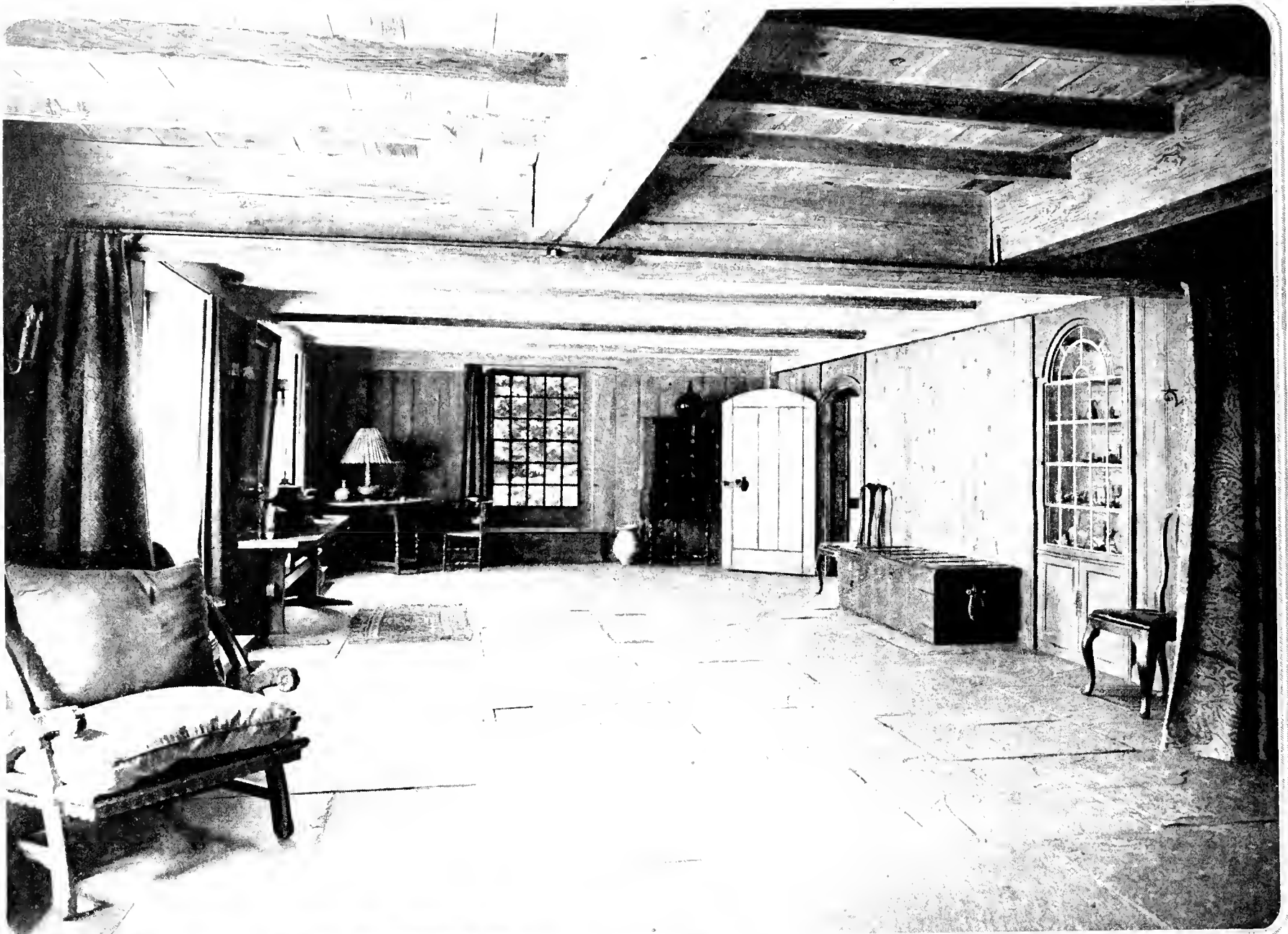
On the left is an old gold taffeta pillow with blue cording, 18" x 22". \$23.50. It also comes in apricot and blue. The middle is black taffeta corded, with silk pastel shaded flowers in the center. \$10.50. The other is old rose taffeta with bunch of silk flowers. \$27



A LITTLE PORTFOLIO OF GOOD INTERIORS

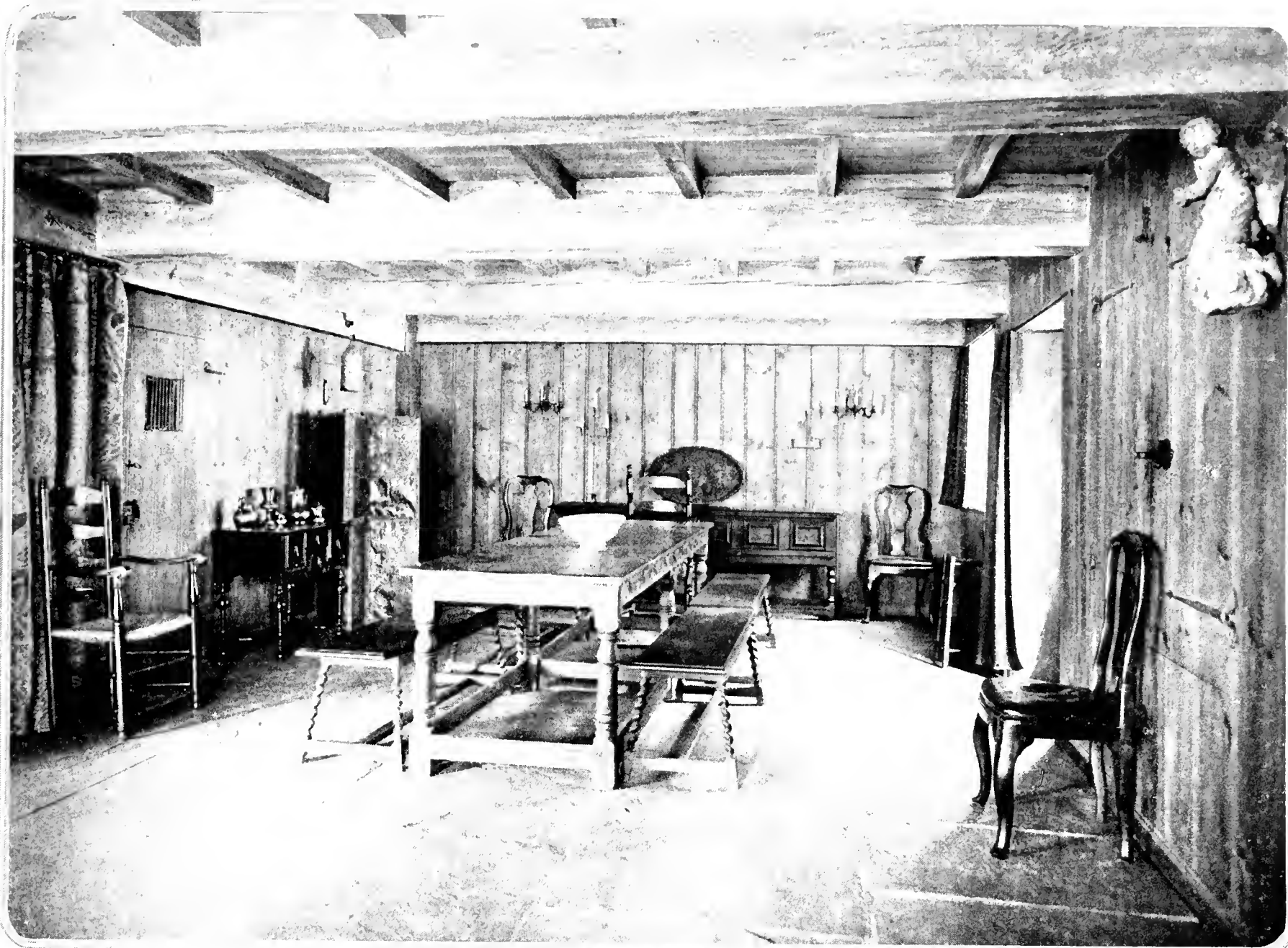
Two things are required of a reception room's furnishing: formal elegance with which to meet the stranger and hospitable comfort to extend the friend. And it is possible to combine these two, as has been done in the New York residence of Mrs. George W. Hill. The dominant color tone is a deep, rich plum—high pile rugs of plum and hanging and coverings of a lighter

shade used with soft blue. These form a pleasant contrast for the paneled walls of antique ivory. The large pieces of furniture are in French walnut and decorated with panels of floral design. The smaller pieces, painted antique ivory have similar enrichments. The large space effect of paneling is repeated in the portrait. Barton, Price & Wilson, decorators

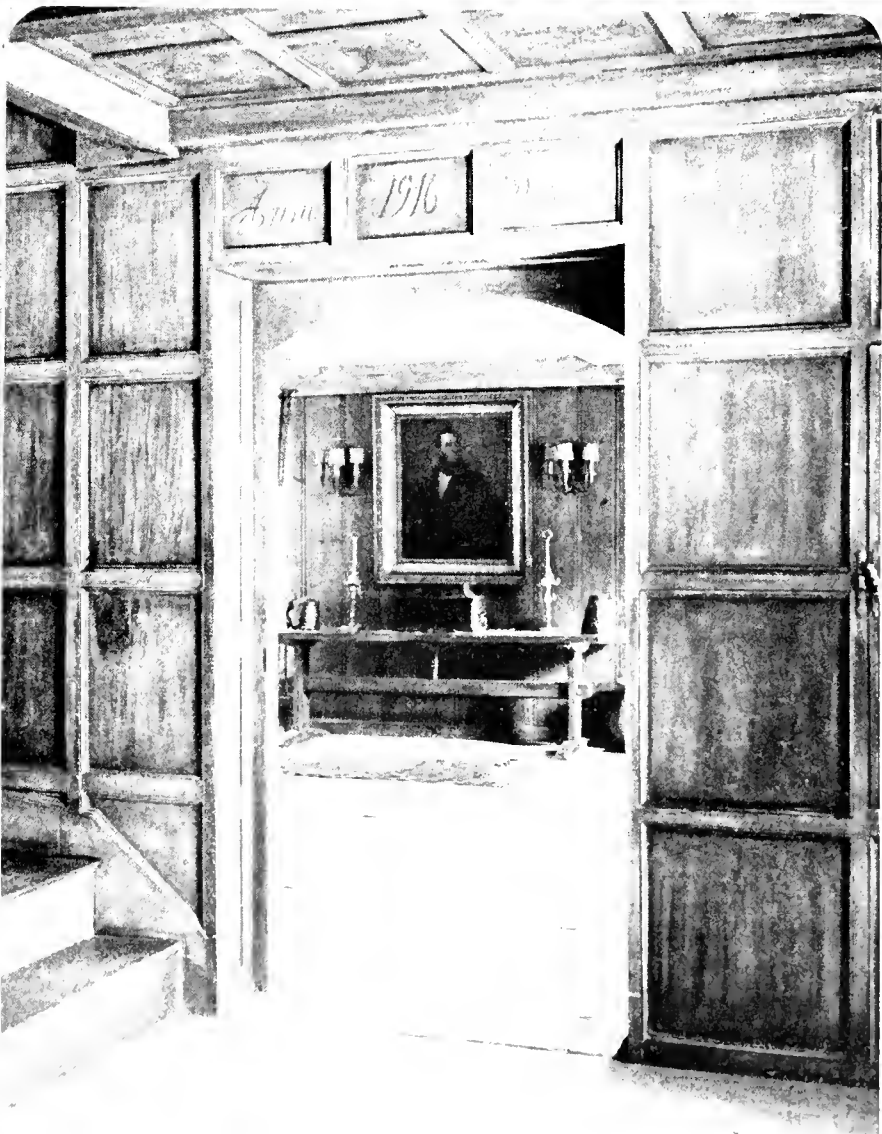


Behind the four illustrations shown here lies an interesting story of remodeling. The structure was originally a stable with ceilings 12' high. A discerning architect saw its possibilities as a house, lowered the ceiling to 8' and created an unusual series of rooms. One large room serves for both living and dining purposes. This is a view of the living room end. Walls are sheathed with broad boards of southern pine, with early Colonial beading at the joints. It is stained and waxed to an uneven brown tone.

The hall has been paneled in a simple design of whitewood. It is painted blue and the moldings picked out with red. On the ceiling are crude, conventional flowers in red, yellow and blue. The surfaces are glazed, giving a dark antique effect. The floor is laid with large slabs of blue stone 3' to 4' square. The curtains at the window are dark red silk. Lanterns and brackets are New England antiques. The house is the home of Philip Richardson of the firm of Richardson, Barott & Richardson, architects.



The dining room is in an ell of the living room and the same floor and sheathing walls are carried through. Window curtains are dark blue arras cloth hanging on wrought iron rods and fixtures. All the hardware is wrought iron. The ceiling for the living room end is rough plaster toned down to an old yellow, with the heavy beams exposed. Over the dining room end there are small cross-beams between large girders and a wooden board ceiling. The simplest sort of furniture has been used and accords perfectly



Looking through the hall door into the living room one can see that the individuality of each room is expressed in its type of wall finish, while a sense of unity is given the whole bottom floor by the stone flagging. The date over the door is painted in yellow, the year of the alteration. Thus from a stable a very unusual house was created. It is an example of what can be done to help solve the house shortage where the owner has the vision to see the possibilities of remodeling an old house, even an old stable

CANOPIED BEDS OF TODAY

The Canopy Lends Importance to the Bed Itself and Where Space Is Limited Makes the Day-Bed a Thing of Decoration and Beauty

HANNA TACHAU

IN very early times only the essentials in furniture and furnishings found a place in the home, the perils of them oft precluding all but those pieces which could be easily moved when it became necessary to beat a hasty retreat. Chests of all sizes and varieties were found to be of great utility, and beds were usually but a framework of wood, made gorgeous with splendid hangings that could be quickly packed and carried away.

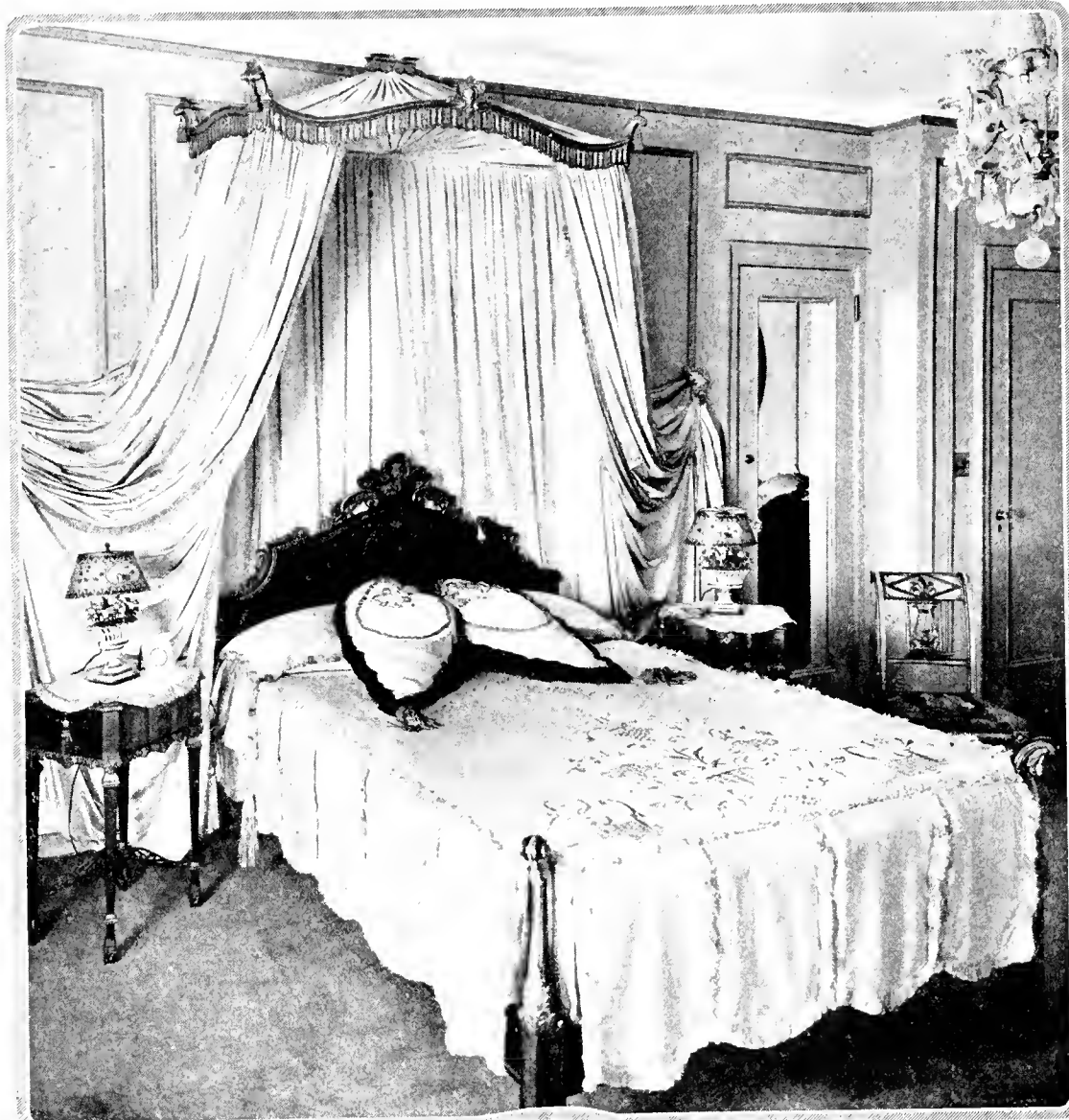
During the 14th and 15th Centuries, however, bedrooms became chambers de parade, where visitors were received and entertained and where much of the business of life was discussed and transacted. Upon these chambers, the decorators lavished their greatest skill and made them resplendent with the finest stuffs and fabrics. The great bed, raised on a dais, dominated the room, and it was hung with finely wrought tapestries and damasks and velvets, not only to accentuate its splendor and importance, but also to shield the sleeper from draughts and cold, penetrating through doors and windows.

Lighter Materials

We in America, however, are fortunately not averse to fresh air nor are we susceptible to draughts, and our ideas of hygiene differ materially from those of our ancestors. And so we must plan our bedrooms to fulfil our own needs and comfort and with a recognition of what will be most suitable to achieve this result. Already early in the 18th Century, when the one huge apartment was divided into the smaller boudoir and bedroom, the heavy hangings of brocades and velvets were replaced by the lighter fabrics of cotton and linen, and we can find no more delightful materials today than these simple cretonnes and chintzes printed from old blocks that are not only charming in their decorative possibilities but which accord with all our modern ideas of hygiene.

If properly planned and if the material is of good quality, hangings and slip covers can be washed without affecting their color or shape. The vacuum cleaner is a dust-consuming device that also makes possible the use of the more fragile taffetas and silks which can be dry-cleaned when they become soiled.

The use of the canopied bed then, dates back to very early times, and our modern adap-



The canopy repeats the color of the cover in this group by Chamberlin Dodds, decorator



This day-bed has a canopy of white and rose cretonne and rose taffeta. Miss Swift

tations of it must be handled with discretion. There must be some real reason back of its use besides the mere whim or fancy of a woman who is furnishing her home without any definite notion of what she is doing. She may happen upon a Louis XVI bed in a shop and fall in love with its dainty hangings, but whether it has any real relation either in style, suitability or color to the scheme of her house is often quite beyond the scope of her com-

prehension and decision.

A formal French bedroom is very delightful in the proper place and surroundings, but when such a room is entirely unsuited to the house and to the mode of life of the people who are to live in it, it would be both foolish and pretentious to insist upon it. On the other hand, very interesting rooms have been built around one precious possession.

Suitable Surroundings

One woman I know fell heir to a lovely old peasant bed, with slender posts that supported a simple canopy. Naturally, this bed was the pièce de résistance around which the rest of the furniture was gathered and which furnished the inspiration for the general scheme.

I do not mean by this that some one period must be strictly adhered to, for no one but a connoisseur could hope to accomplish this successfully, but all of us can learn to recognize the beauty of fine proportion, the value of simplicity and suitability and to escape the terrible mistake of making of our rooms a nightmare of promiscuous horrors which masquerade under the elastic term of "period furniture".

I know another woman of good taste and ample means who decided to redecorate her bedroom. She eliminated all her old furniture except a fine old French consol of which she was very fond. Then began her hunt for a bed suitable to the size of the room and to the exacting demands of this lovely old piece. A number of really old beds were seen and found wanting. They were either too large or too elaborate or too decrepit to serve her purpose. They were not in scale with the room and were not quite in harmony with the other objects. Finally, she decided to have built a day-bed which resembled the old French "sofa or alcove" bed so long in vogue, and this she placed sideways against the uninterrupted space of a long wall. This wall, however, presented another perplexing decorative problem; it was very difficult to achieve an interesting arrangement for the rest of the furniture and pictures. She finally solved the question by utilizing a simple draped canopy over the bed, which became the central motif around which the other objects were grouped. This use of a canopy is a legitimate one, for its value lies not only as a piece of pure decora-

tion, but in this case, it became the salient factor in attaining harmony in the general composition of the room.

Colonial Draped Beds

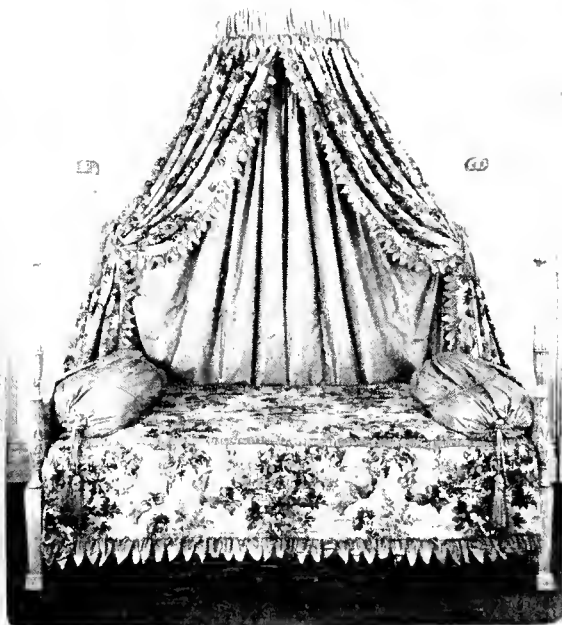
Canopied beds have also come to us from old Colonial homes inherited from our forefathers. Those early settlers loved the luxury of a great bed, with its linen sheets and soft mattresses and coverings and its canopy of lovely old chintz. We, too, prize them highly, but this stately old furniture requires a spacious setting. How a great old poster is capable of engulfing a little room of modern size! Our present-day furniture makers, realizing the beauty and simplicity of these ancient types, are building modern beds with similar lines but more delicate proportions, which can be adapted to new conditions and to new sanitary conceptions. Although they may not be as beautiful as the originals, they are not antagonistic to the chests of drawers or the distinctive high-boys with which they have to associate so intimately. When decorated with a simple valance made of the same material as the other hangings in the room, they are very charming and not unhygienic.

Our Colonial canopied beds were evolved from the earlier Chippendale designs. This great craftsman included among his drawings dome beds, canopy, couch sofas and numerous other types of beds, many of which were heavily carved. Later, Hepplewhite introduced a much lighter framework and a more diverse style in hangings. He utilized almost every stuff the loom produced, from sheer dimities and printed cottons to the more elegant silks

A cretonne with blue and rose flowers makes the cover and canopy of this cream four-poster bed. Lining, ruffles and pillows, blue taffeta. Miss Swift, decorator



Old chintz of a salmon pink design on a blue ground has been used to cover this Italian bed. Spread and canopy are salmon pink taffeta. Mrs. Emott Buel, decorator



and satins and even velvets for formal apartments.

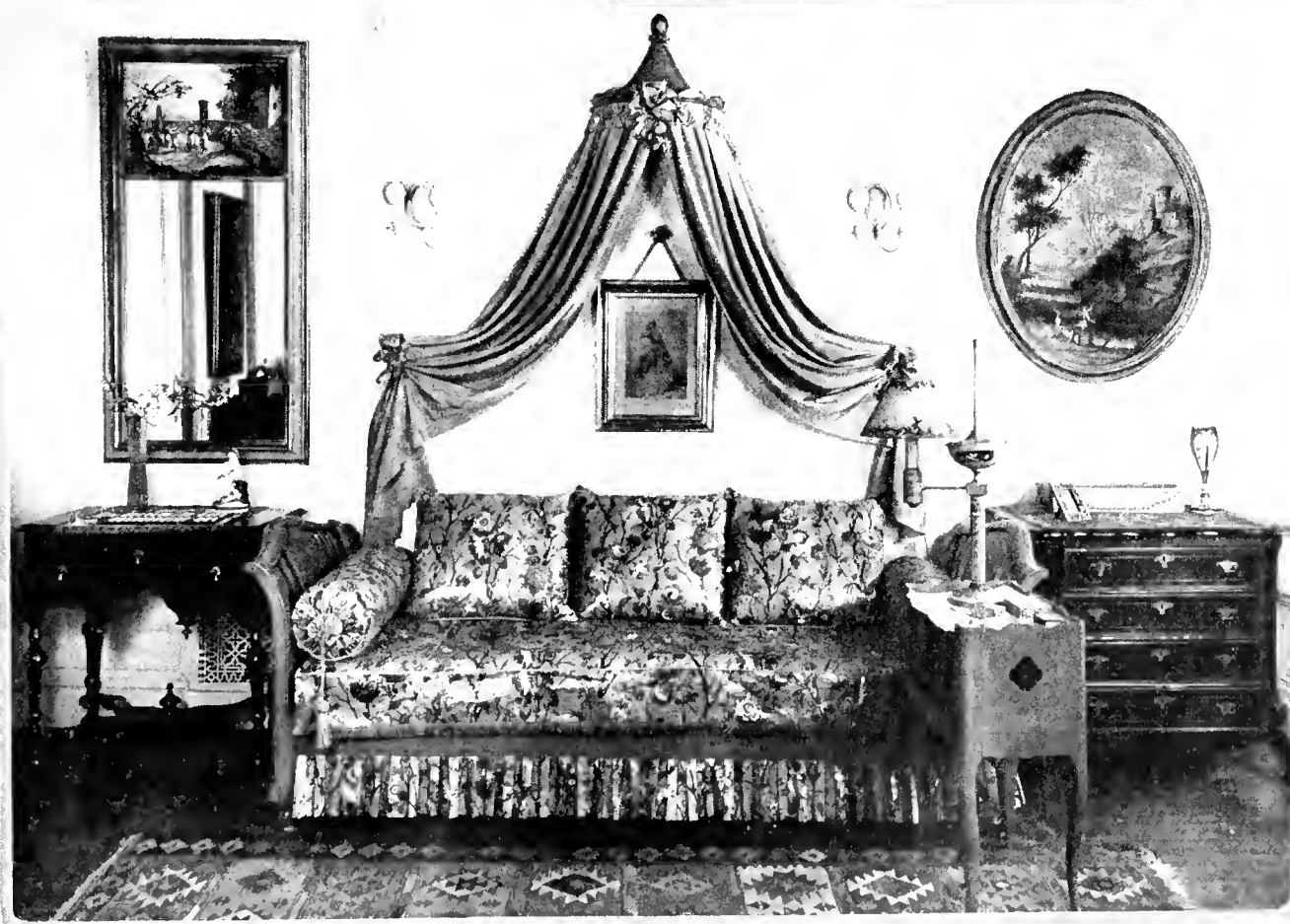
We are still utilizing or adapting the ideas of the well-known designers of France and England because our life, so restless and ever-changing, has brought no fresh or permanent inspiration in its wake, and until we realize that the development of art in all its phases is an integral part of life, and not a thing remote from everyday existence, we will not succeed in creating an individuality of our own.

The hangings of the beds illustrated here have been used for pure decoration, for helping the composition of the room, or for introducing a needed note of color in a too sombre environment. A long narrow room will compose better if the bed is placed sideways along the wall.

The Four-Poster's Canopy

An interesting arrangement of this sort has been accomplished with a four-poster bed having a canopy and hangings of chintz lined with taffeta. The bed itself is painted cream standing against a deeper cream wall, and the curtains and bedspread are of cretonne that shows an enchanting design of old blue and rose flowers scattered upon a cream ground. The full inner curtains that hang flat against the wall, the ruffled trimming, and the long oblong pillows weighted with heavy tassels are all of old blue taffeta. How much distinction the little lighting fixtures on either side of the

(Continued on page 58)



A simple blue and tan day-bed is accentuated with a blue drapery. Coverings of glazed chintz, blue and rose design on an ecru ground. Miss Swift, decorator



M. E. Hewitt

In remodeling their old brownstone front houses New Yorkers are carrying the rehabilitation all the way through and creating quite interesting environments for their furniture. In this front drawing room the walls are soft green, a charming background for old English furniture. Glazed chintz is used for curtains and some of the coverings. A few of the pieces are in needlepoint

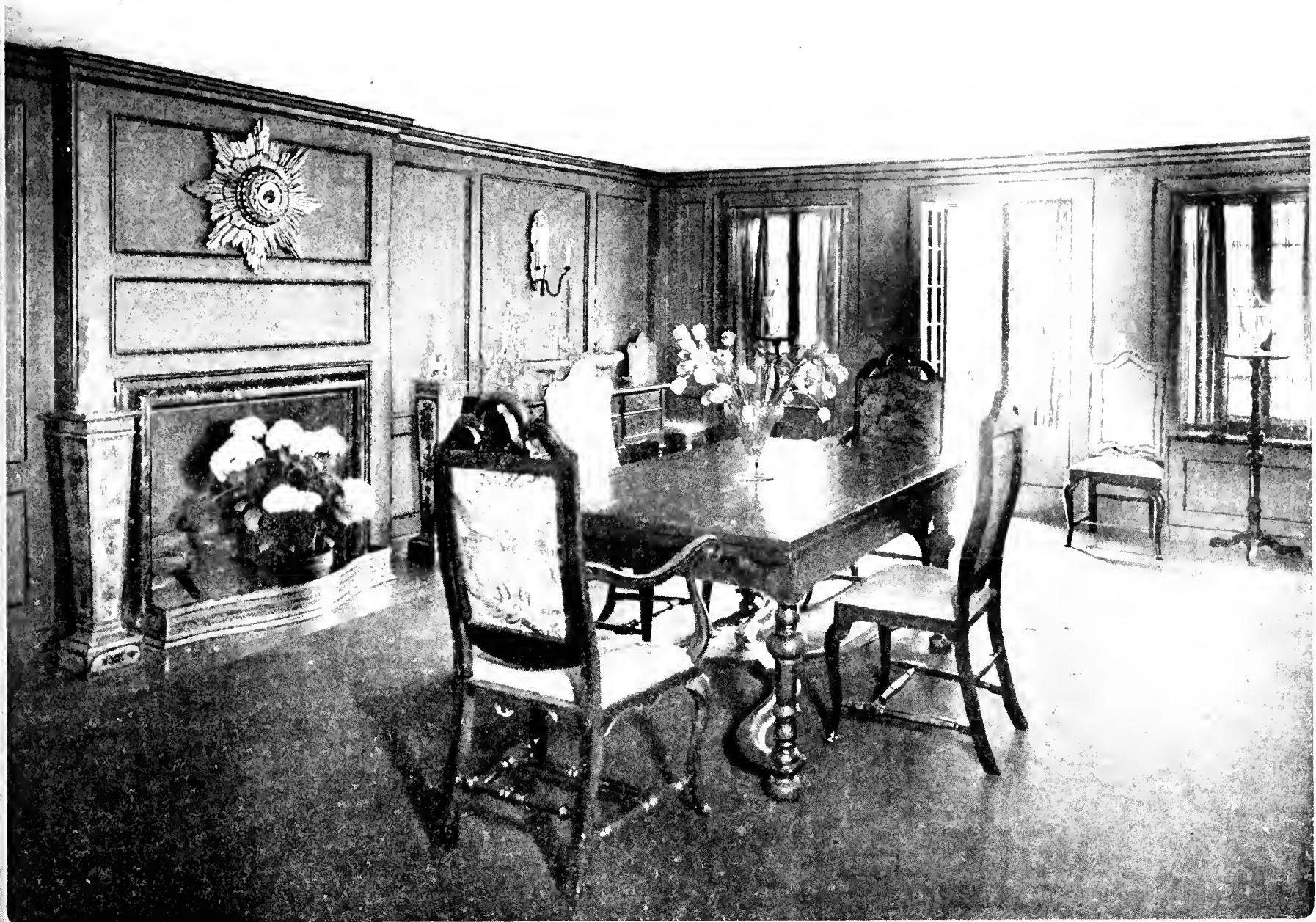
INSIDE A REMODELED BROWNSTONE

THE HOME OF
MRS. JOHN MAGEE
NEW YORK CITY

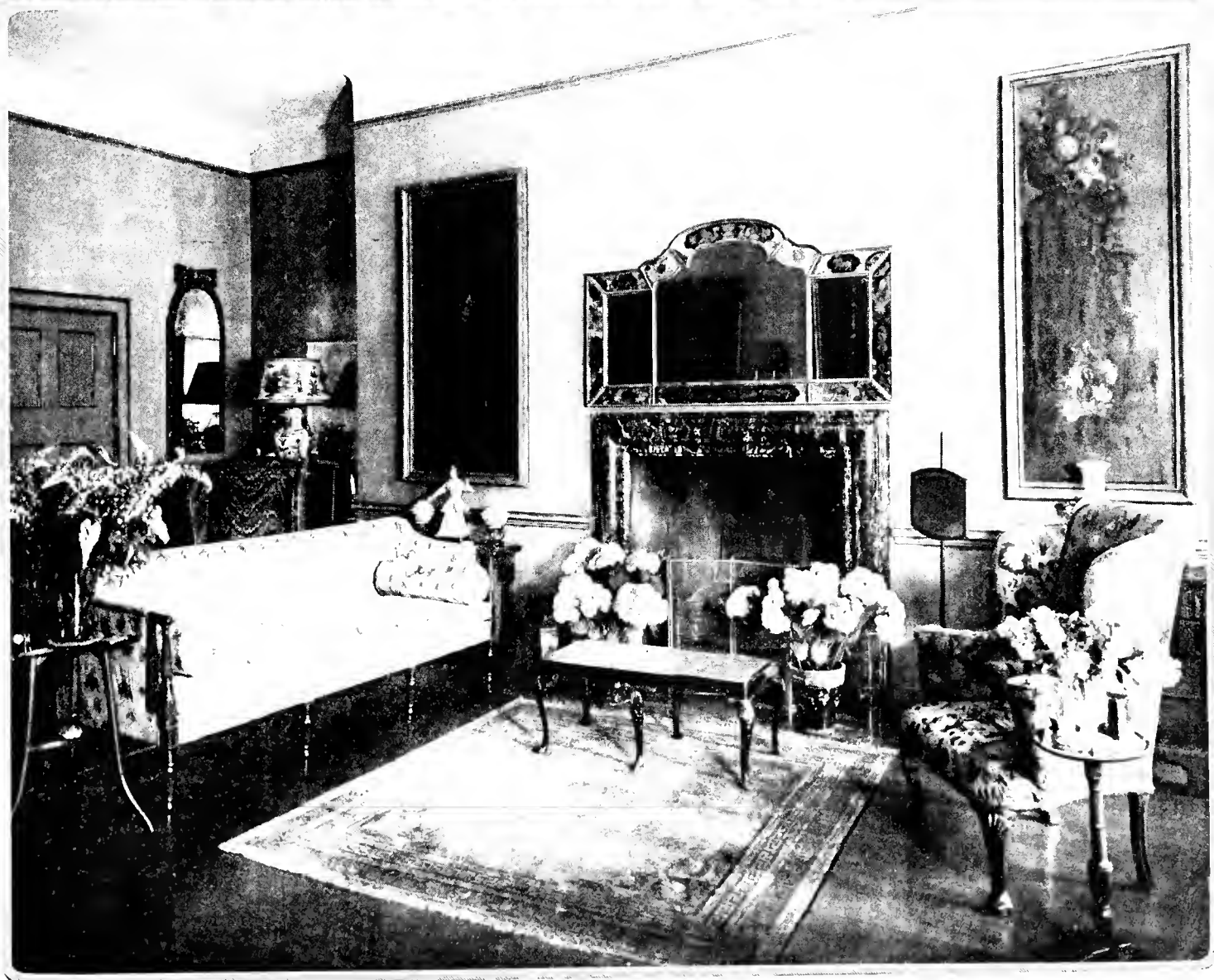
SCHMITT BROTHERS
Decorators

From England were brought the panels of this library. They are a rich, deep green decorated with a design of a deeper shade and set into yellow woodwork, which is finished with a heavy glaze. These colors form an interesting atmosphere not alone for the furniture, but also for the owner's rarely beautiful collection of jades and Chinese porcelains





In the characteristic manner of the reconstructed brownstone house, the dining room opens on the back garden. Here Queen Anne chairs upholstered in yellow damask are used with a fine William and Mary table. Waterford glass adds to the enrichment of the room



Another view of the drawing room shows old Dutch flower panels flanking the fireplace. The over-mantel mirror is a Scudmore with an old painted glass frame and brilliant red figures on a gold ground. Several pieces of old red lacquer repeat this color note



The trees and shrubs were all retained and utilized to the best advantage. Uneven flags were laid about a central pool and fountain, making an Italian effect. The flower pots are buff color and the water spouts are painted blue. These colors will weather in time to a mellow tone

The houses are not all remodeled in the same style, and therein lies the charm of this garden. The house below, for example, has Venetian twisted columns, buff in color; another has an arched cloister, a third has a columned portico on the roof

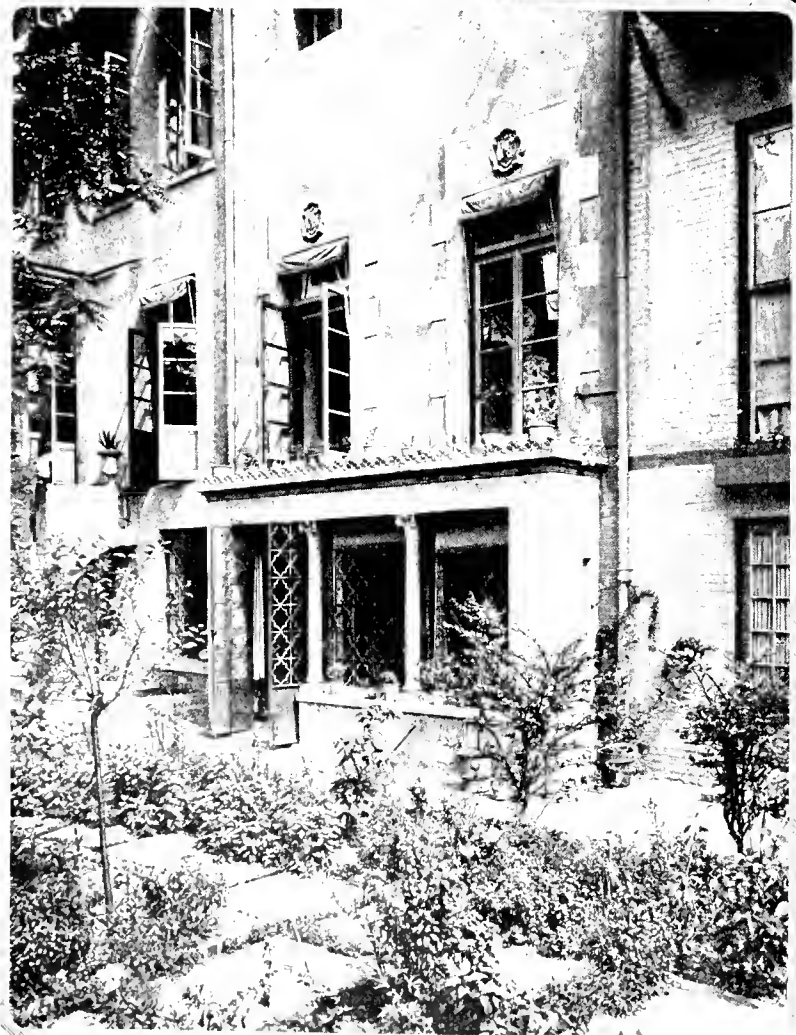


What is known as the Turtle Bay District of New York lies between East 48th and 49th Streets and between 2nd and 3rd Avenues. The neighborhood has recently been experiencing a revival of interest as a residential area and many of the brownstone houses along those streets are being reconstructed into modern residences. In this particular spot twenty houses were remodeled and the backyards formed into a garden 200' long by 100' wide. The walls of the houses are tinted salmon pink and their shutters are bluish green

A BIT OF OLD ITALY IN THE HEART OF NEW YORK

A Garden in the Turtle Bay District

Reconstructed by
EDWARD C. DEAN and
W. LAWRENCE BOTTOMLEY
Associated Architects.



THE LATEST LAUNDRY LIFTS

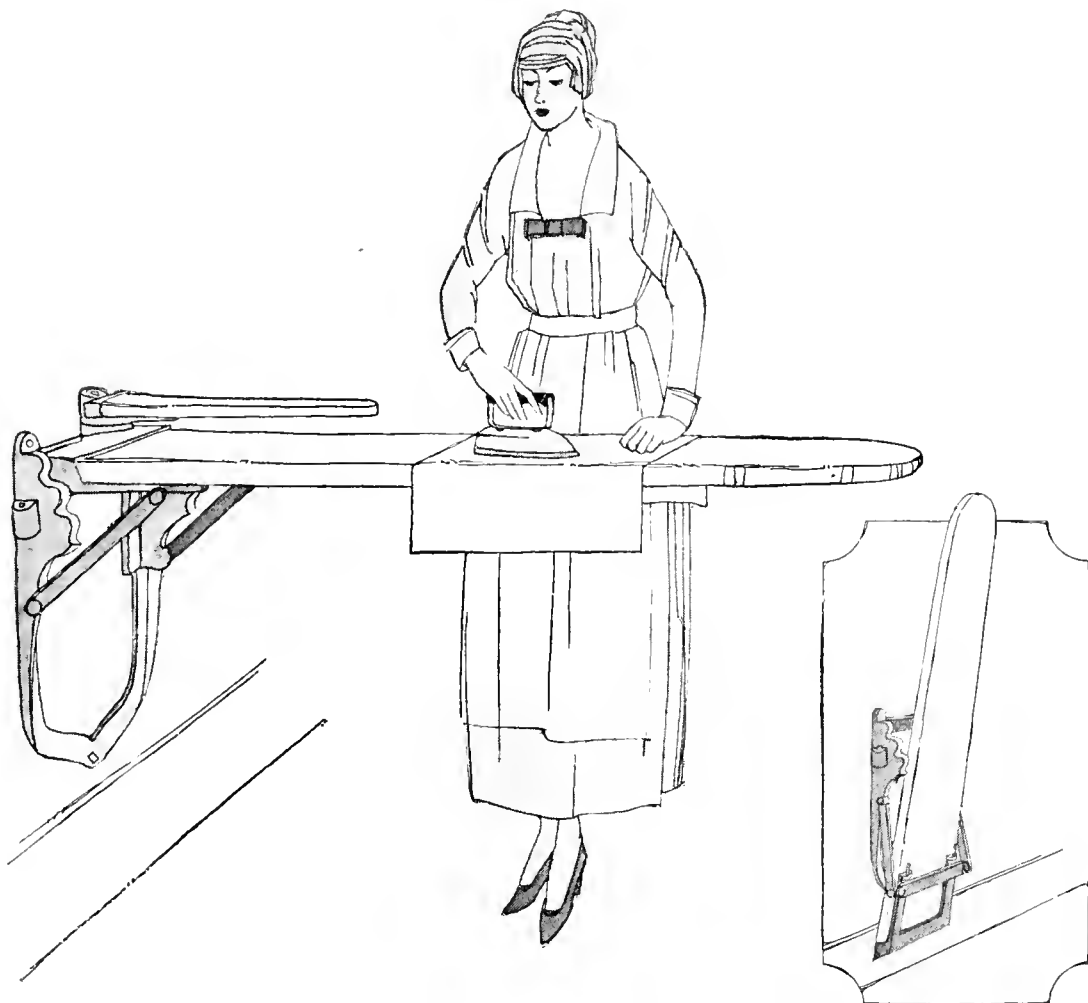
*With the Newer Washing Machines, Dryers and Powders,
Blue Monday Loses Some of Its Terrors*

ETHEL R. PEYSER

PROBABLY nothing is counted of more value today than time savers. Give a friend the gift of time and the bond will be unbreakable. Combined with the gift of time is the gift of ease, and with the two—time and ease—you have given a priceless thing and have created "Paradise enow". So it has come to pass that in the laundry there are various and sundry things givable to a friend which will lighten and brighten the operations of home management.

Up until late years, women, not convicts, have been "time servers"; but long before the vote was women's there was mighty revolt and women decided it became them better to be time savers and not time servers.

For this reason all manufacturers in gallant fashion have rushed to fill the needs of women in their homes, and from soaps to ironing machines have they labored and not in vain.

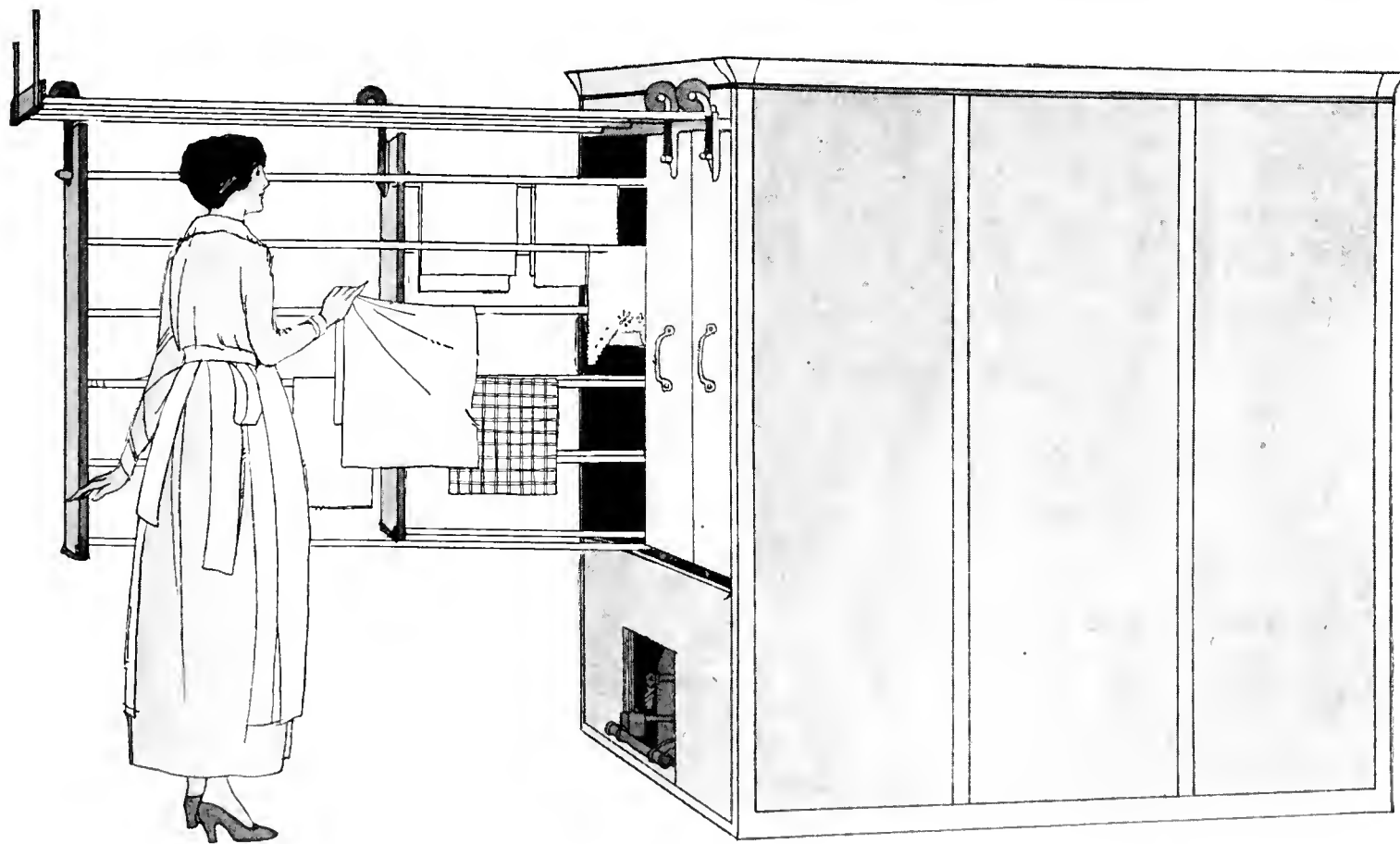


The ironing board that folds up against the wall when not in use is practicable for the small laundry and especially the kitchen that serves for laundry in a small house. It has a sleeve board and can be bought with or without electric attachment wires

For example, in ancient days, if it rained on Monday or was Monday humid (very blue Monday in fact) the work either had to be given up because drying was an impossible feat, or the whole household work had to be dislocated by the transference of wash day to a more sunny occasion, to a day when drying was not a theory but an inevitable outdoor accomplishment.

No longer need we say "if at first you can't succeed," dry, dry again, for the heated air dryer has come for the laundry of the private home as well as for the apartment cellar, and drying has become an indoor sport rather than an outdoor hazard.

These dryers are merely cabinets made of galvanized metal of from two to ten compartments from 46" to 53" wide and about 5' high. The compartments pull out as easily as a watch stem and each drying rack has six drying rods 66" long or a total of about 33' of rack. Each



In the heated air dryer is found a solution for questionable Monday weather. It is feasible for the private house. Electricity, gas or kerosene supplies the heat and fresh air is constantly circulated so that the clothes are thoroughly ventilated. The feature of the type

shown here is the overhead track on which the clothes racks slide easily and smoothly. Simple dryers with only two racks can be purchased for the small laundry and any stove used in the laundry can be connected up with the dryer to supply the necessary heat

rack is about 10" wide. The ordinary length of the rack is 5' 10" and the distance from the back of the cabinet to the end of racks is about 11' 8". When the cabinet is closed the track which protrudes overhead can be used to hang clothes on. The overhead track is far more convenient than the floor wheels upon which some racks pull out, as the floor, should it be uneven, will prevent ease of operation of the racks and annoyance will ensue. Single dryers can be bought with two racks only 23" or so wide for smaller rooms.

These cabinets can be sunk flush in the wall and take up no more room if the building is so constructed or lie against or at right angles to the wall. The heat does not permeate the room in well-made dryers. Any stove used in the laundry should not be in connection with the dryer.

The dryer which really does its work should:

1. Not overheat clothes.
2. Not sweat them.
3. Not turn them yellow.
4. Thoroughly ventilate them.
5. Remove all odors.
6. Dry them rapidly.
7. Make them easy to iron.

Theory and Practice

It has been imagined that sun and wind alone dry clothes, but the fact is that air is the drying medium and therefore the best dryers provide a good circulation of air plus heat. Dry air has a tremendous love for moisture and eats it up as a blotter eats up ink. The warmer the air the more moisture it will hug. This would seem enough, just to bake the clothes, but baking does not remove odors and does render them yellow; they are unventilated and smell like the laundry, so people are prone to say "Sun drying or nothing."

However, the best dryers provide for a circulation of air. At its best the air changes from 250 to 300 times an hour. The air must change, for after one lot of air holds all the moisture it can, it cannot take any more from the clothes, and new avid air must be substituted for that which is moisture-fed. This is accomplished by a moist air exhaust in the newer dryers, which are larger than the older types. The result is white, odorless, air-swept clothing.

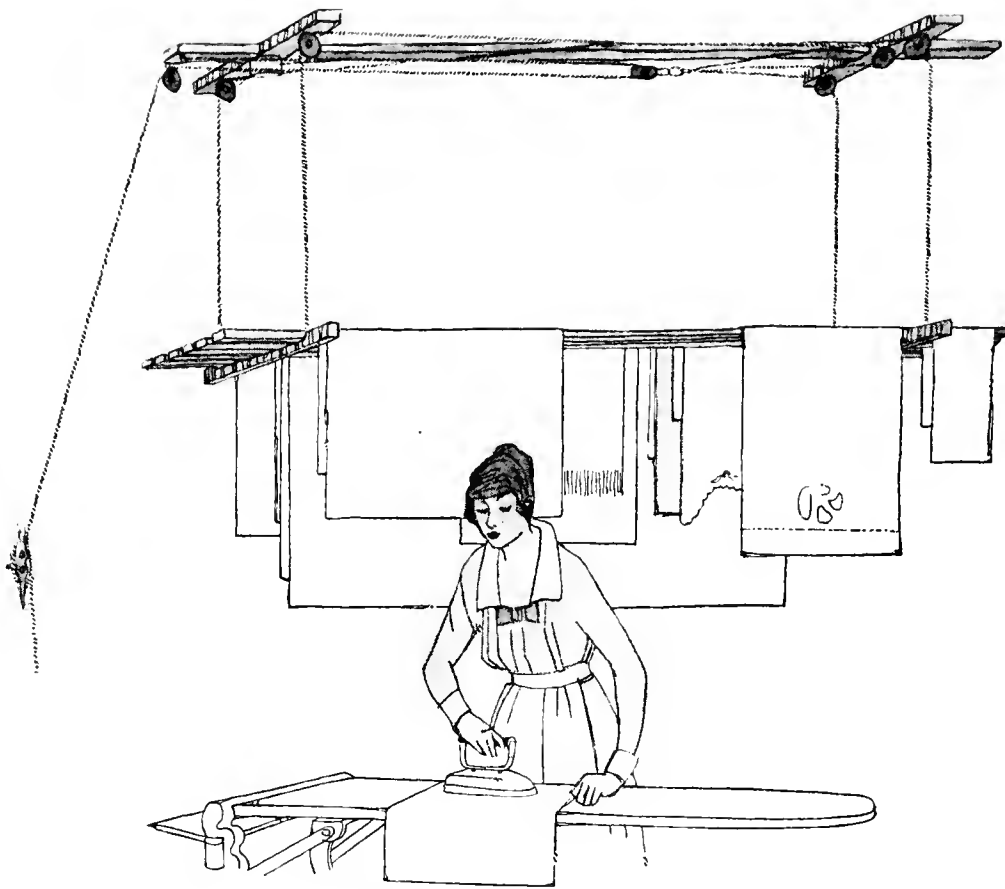
The stream of air is usually accomplished by the use of the ordinary chimney draft assisted by the warm products of heating from the heater. The hot air products of combustion pass through a tapered nozzle into the moist air exhaust pipe, and by the speed a suction is created which helps to pull the moist air out of the cabinet and up the chimney.

When you buy a dryer see to it that the exhaust pipe is large so that you will have wind and heat instead of just heat. Air circulation is what you are really buying. See that you get it.

Superficial Points

All parts upon which clothes hang should be non-rusting.

The racks must pull out without any expenditure of strength and must run quietly.



A simple dryer is found in this slatted rack attached to the ceiling by cords and pulleys. This saves steps to the yard and obviates the usual bother with clothes-pins and unnecessary handling

All the racks must be within the reach of the average woman, to avoid stretching.

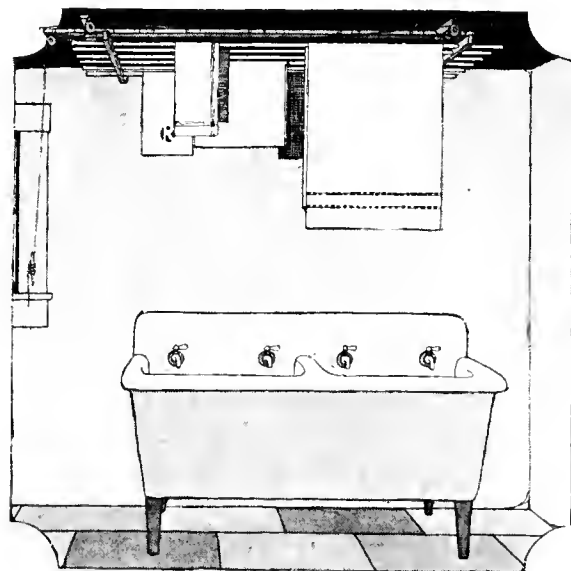
The heating burner must be simple and easily reached so that you can tell at a glance how much heat you have turned on.

There must be ample screening so that should a garment fall it cannot possibly get scorched.

The finish of these dryers must be smooth, without protuberances which could in any case tear the garments to be dried.

Dryers are best heated with gas, electricity or kerosene. Care must be given to get the best kerosene burner as they are troublesome when not perfection.

Dryers are simple to operate, and you are saved: (1) tugging clothes to roof or yard; (2) putting up a wash-line; (3) fastening clothes and tearing them with clothes-pins; (4) carrying heavy baskets anywhere; (5) sprinkling and rolling clothes, because you keep them drying only long enough to be ready to iron; (6) the wear and tear from the exposure to dust, sunburn, fading, snow and other outdoor contaminations.



The drying rack drawn up to the ceiling is out of the way of the worker. It can be lowered to any desired position

A very good little dryer, simple as a broiler, is the overhead slatted dryer, which, on a pulley, is spread with clothes and pulled up to the ceiling where the clothes dry by the risen heat of the room.

In a small kitchen where the washing and cooking is done, it is a real boon, and in the laundry, too, it is a genuine convenience.

The rack is about 32" to 64", and on the ceiling it is comfortable and useful and out of the way. It comes in two sizes.

Your clothes go directly from the wringer to the rack, as in the big dryers, you obviate unnecessary handling, clothes-pin destruction, etc.

It can be pulled down to your own level and hitched on a wall pin so as to make it reliably firm while you load it.

Tables and Shelves

My opinion is that shelves in a laundry are very much more useful than a quarter of a dozen tables. I have known people to buy two or three

tables for laundries and abandon them for needed foot room, yet long for some room to put things on.

The steel unit of shelves is a very convenient way out. By using a continuous running shelf, like an amplified plate rail, any place in the laundry can be a handy one for placing a bit of soap, a clothes-pin, washing powder, clothing waiting for starching, or any other thing. Steps could be saved and wit conserved.

Tables are a necessity, especially the large 7' table or smaller, as taken up in *HOUSE & GARDEN* for August, 1920. The wooden one for the laundry is quite useful and so also is the all-metal table. But too many tables spoil the temper, and the shelf is a comfort.

The ironing board is indispensable for fancy things, even when the ironing machine is regularly used.

A new departure here is the board which folds against the wall when not in use and therefore is most unobtrusive for the small room—even practicable for the kitchen when, as is so often necessary, the laundry work is done here as well as the cooking. These boards have sleeve boards attached and are fitted with electric attachment wires, etc., or they can be bought without electric fitting in case the home is not electrified.

A Burning Shame

When un-electric irons are used, there should be an ample supply of iron holders. If your irons are not of the removable insulated handle type, iron holders of ticking or soft bits of carpet can be used. This sounds very elementary, but many scorplings would not have taken place had the laundress not rushed to get through to save the hurting hand.

This is truly a burning shame if anything could so be called. It is possible, too, to get a thin bit of asbestos encased in a bit of ticking and so protect the laundress from discomfort and your clothing from destruction.

These iron holders could be made by the children of the house who are always looking
(Continued on page 54)

THE STORAGE WARDROBE

*A Special Room for the Keeping of Off-Season and Extra Clothes
Adds Greatly to the Household's Efficiency*

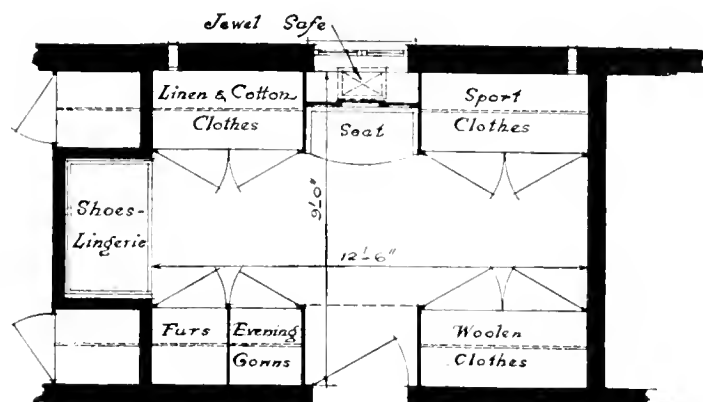
VERNA COOK SALOMONSKY

WHERE can the summer clothes be stored in winter and the furs and woolens be kept during the summer months?

Since efficiency is becoming the household slogan of today, system in everything pertaining to house arrangement is of prime importance.

While the service portion with its many mechanical devices has been developed to a high degree, the clothes closets of the house have oftentimes been choked with today's and yesterday's and maybe tomorrow's wardrobes. Certainly where cost does not prohibit a storage wardrobe should be incorporated in the plans for the new house. In the old house one might fit out very inexpensively a small room to take care of last and next season's frocks and hats, surplus comfortables and blankets and even a tiny safe tucked away behind a secret panel for the keeping of jewels.

A systemized arrangement of the cabinets which will provide separate compartments for



The plan shows a logical division of closets according to the type of clothes to be put into them. A jewel safe is under the window seat

the storing of linen and cotton clothes, for woolen clothes, for sport wear and for furs will prove advantageous. The exclusion of moths can be more easily managed if the furs and woolens are isolated in cedar-lined cabinets and closed behind weather-stripped doors. A splendid and less costly substitution for cedar, however, as a protection against dust and insects, can be made by completely covering the interior of the cabinets with tar paper and by gluing the overlapping joints. Any of the composition boards now on the market may form the door panels, thus bringing the cost of the storage cabinets extremely low.

The cabinet containing the sport clothes should be placed against an exterior wall where provision can be made for the circulation of fresh air by means of small, screen-covered ventilators.

The accompanying illustration will give some idea of the possibilities of equipping a small room for the storage of clothes. The space above the cabinets is reserved for hats and handboxes—what a great amount of space is required for the housing of one's millinery!—and under the window and between the clothes presses is a spacious cedar-lined box for blankets and woolen bedding. The lid is hinged to swing up and the paneled back of the seat conceals the jewel safe which is anchored into the wall behind. An electric but-

ton hidden in an obscure inner corner of the wardrobe will release the catch of the sliding panel.

A troublesome item in the arrangement of the storage wardrobe is that of shoes and the position they should occupy. Ofttimes an additional shoe strip is placed at the bottom of each compartment to accommodate them, but wherever possible it is best to provide some space apart and at a height sufficient to eliminate stooping. Here they are allotted three compartments in the series of shelves and drawers at the end of the room, and the flaps, which correspond in appearance with the drawers below, form additional shelf space when open and render the shoes especially accessible.

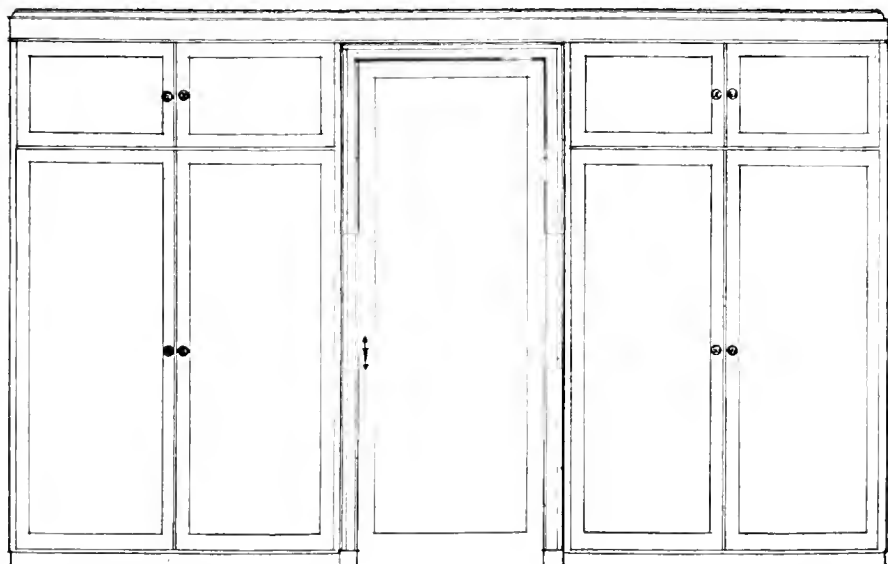
The four moderately deep drawers beneath are reserved for lingerie, undergarments and embroideries. The subdivision of one drawer into smaller compartments will facilitate the storing of gaiters, mittens and mufflers, and provides space for winter storage of moth balls.



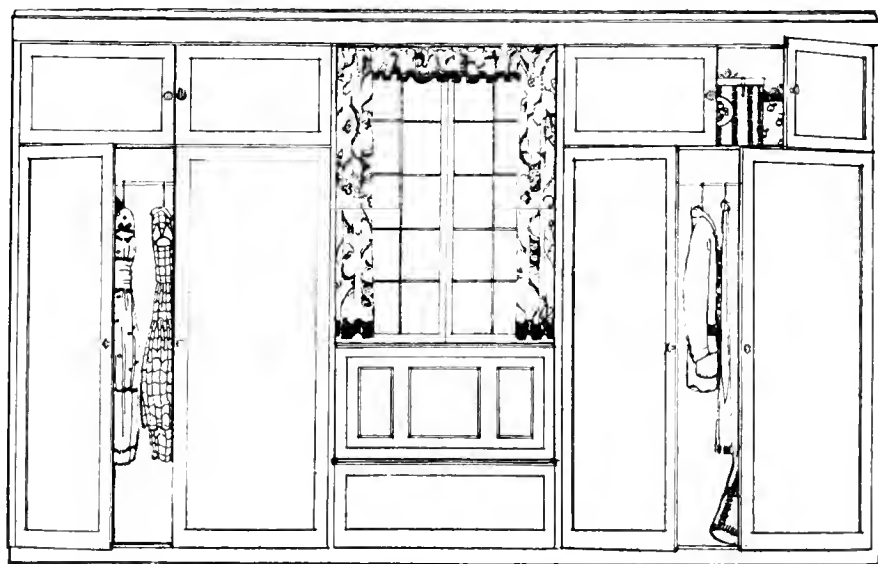
Shoes are allotted three compartments in a series of shelves and drawers at the end of the room, above the lingerie



Beneath one of the windows is a spacious cedar-lined box for blankets and woolen bedding. Behind it is the safe



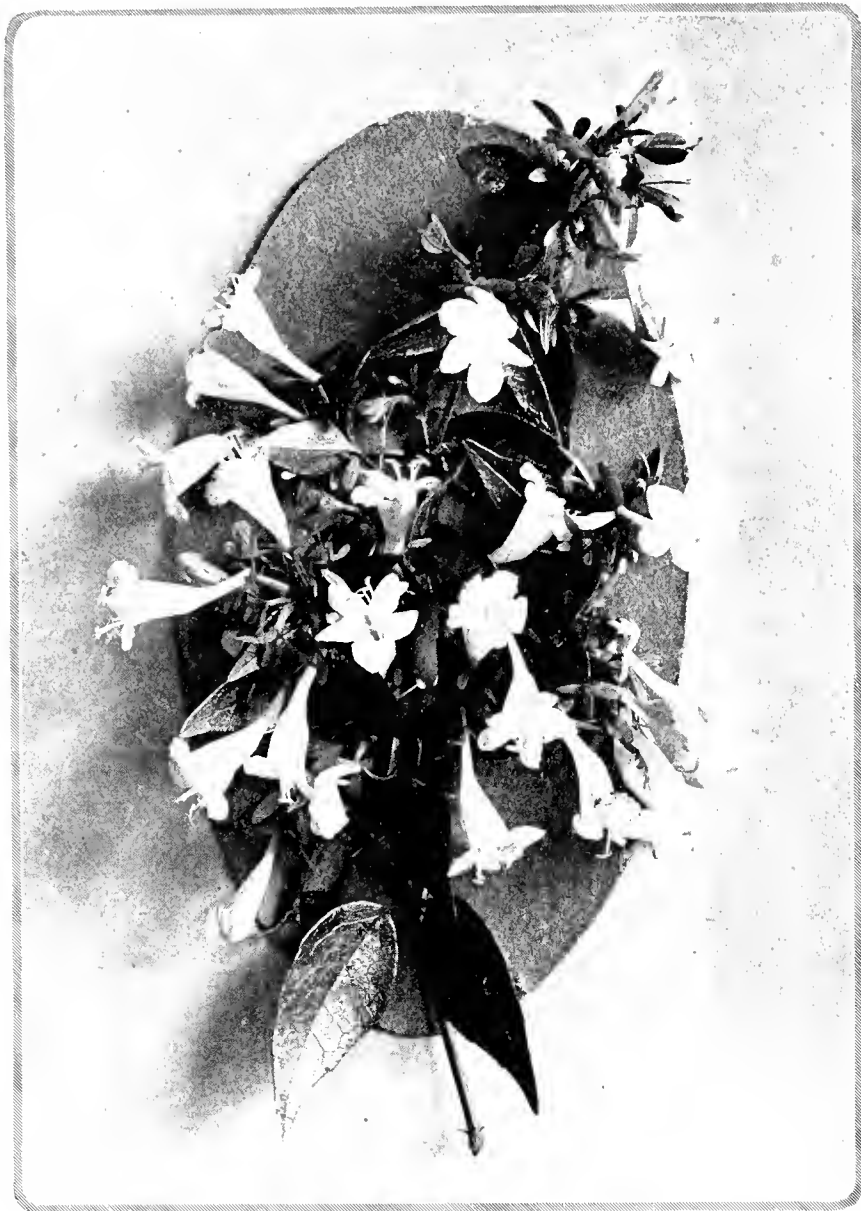
The wardrobes are designed to occupy full wall space on either side of an entrance door. Furs and evening gowns are hung in one side and woolen clothes find accommodation in the other



On the opposite side are companion wardrobes designed for linen and cotton clothes and sport clothes, respectively. The space above the cabinets is reserved for millinery and extra storage boxes



Peach Blossom is a new color among sweet peas, and is described as a pale amaranth pink deepening around the edges of the standard and wings. It grows vigorously and bears large flowers on long, strong stems. A true self color. Courtesy of Burpee



Another of the sweet pea novelties for 1921 is *Flamingo*, a sort with very large, well-waved flowers. The standards of the blossoms are light orange suffused with bright salmon, and the wings a delicate shade of orange-pink. Burpee



At the left is a spray of *Abelia grandiflora*, one of the hardiest and most free-flowering of this worthy family of shrubs. Its flowers are nearly 1" long, white delicately flushed with pink, and are produced quite continuously from June to November. Courtesy of Wm. H. Moon Co.

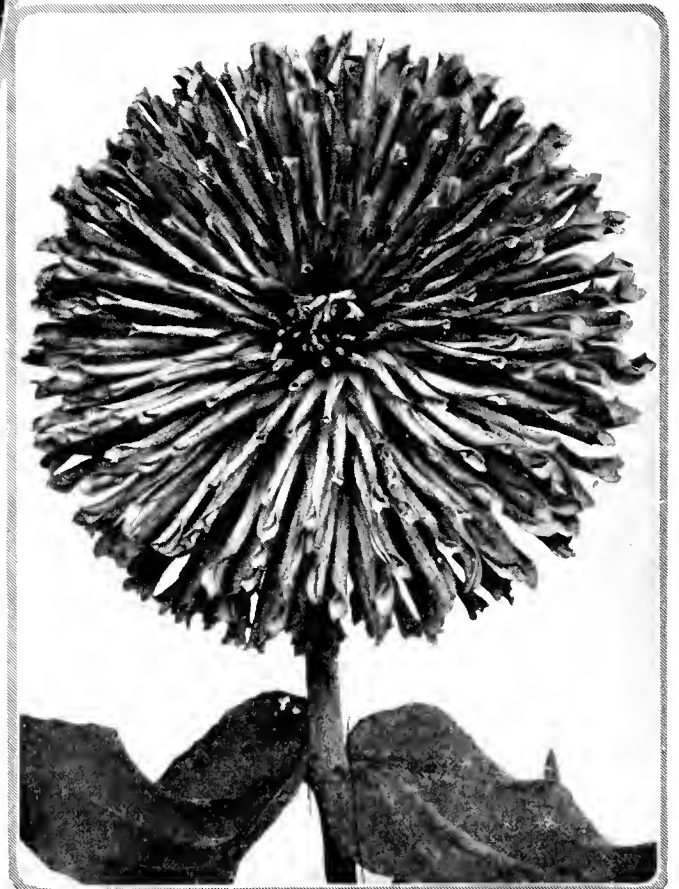
Coppersmith is a dahlia midway between the peony-flowered and duplex in type, excellent for cutting and general decorative work. It is light copper or bronze colored with a suffusion of salmon-yellow; the reverse of the petals is reddish bronze. It is of only medium height, but its flowers are so profusely borne as almost to smother the plant. Courtesy of Burpee



The cactus-flowered zinnia below is a new departure from the usual forms of this well-known flower. As will be noted, the petals are quilled and radiate in such a way that the blossom looks not unlike a cactus dahlia. The colors range from orange, pink, yellow and rose to scarlet and crimson. On well grown plants the flowers average 4" to 5" in diameter. Burpee



The named varieties of dahlias are so many that one almost despairs of keeping up with them. Few garden flowers are more deservedly popular and few have better repaid the efforts devoted to their improvement and multiplication by expert growers. Here is one of the splendid newer sorts — *Venus*, a delicate shade of salmon pink. Courtesy of John Scheepers, Inc.





Retinospora obtusa Crippsi is often overlooked when the evergreen order is sent in, merely because its appearance and desirable qualities are not appreciated. Wm. H. Moon Co.

SOME PLANTS THAT SHOULD BE BETTER KNOWN

Flowers, Shrubs and Trees Which Are Offered as New This Year, or Which Have not Become as Popular as They Deserve

TUCKED away in the mass of new flower and nurserymen's catalogs which will soon be reaching the hands of garden lovers the country over are hundreds of exceptionally desirable things which one is likely to overlook. Obviously it is impossible to mention more than a small percentage of them here, but perhaps the list which follows will serve to stimulate gardeners, both old and new, to study their catalogs with greater care and discernment.

Among the sweet peas, the W. Atlee Burpee Co. is featuring several early flowering novelties for 1921:

"Glitters", the first, is well named, for it shimmers and scintillates with a fire-like sheen radiating over the flowers. The standards of the blossoms are bright, fiery orange, while the wings are a deeper shade of the same color. The flowers are very large, of good texture, and last well when cut. They are produced usually in clusters of four, so placed that they make up well when bunched. Vigorous growth, abundant foliage of good color, and profuse bloom are valued characteristics.

"Flamingo" is described as a combination of light orange, salmon and orange-pink, blending into a general effect of light, bright orange. The orange, with its suffusion of salmon, is on the broad, waved standards, and the orange-pink colors the wings. Exceptionally large blossoms, usually in threes and fours; long stems; and robust growth are features which recommend its inclusion in every sweet pea planting.

"Lemon Beauty" is a variety which tones in well with other sorts of cerise or fiery shades, enhancing their beauty. As its name indicates, it is of a soft primrose or pale lemon color, its standards and wings being amber tinted, sometimes lightly veined with rose-pink. It is a strong grower, bearing immense flowers grouped usually in threes and fours on long stems.

"Peach Blossom" stands out as a new color in sweet peas—pale amaranth pink, deepening somewhat around the edges of the standards and wings. It is a true self, and its color deepens with age. Like the others, it is a free-flowering sort with stems of great length.

Dahlias and Zinnia

Among the other 1921 flower novelties from Burpee are two dahlias and a zinnia.

The first of the dahlias is "Coppersmith," in type midway between the peony-flowered and duplex forms. It is a pleasing shade of light copper or bronze, with a glistening suffusion of salmon-yellow. The reverse side of the petals is reddish-bronze, and the tones of the whole flower are intensified under artificial light. Coppersmith is a sturdy, upright growing dahlia of medium height, blooming early and continuously. At their best the plants are almost smothered in flowers, which are borne entirely above the foliage on stiff stems.

The other new dahlia is of the peony-flowered type and has been named "Fordhook Maroon". It should appeal especially to those

who like rich, deep colors, for it is a wonderful maroon shaded with mahogany. The flowers are of great size, averaging 7" in diameter even when the plant is not disbudded. It is strong and upright in habit.

The new cactus-flowered zinnia will be welcomed by every lover of these ever-popular flowers. Its petals are quilled and straight, radiating from the center of the flower in a way strongly suggestive of a fine-petaled cactus dahlia. The backs of the petals are of a distinct color, and as they curve to form the tube they give the flower a particularly pleasing bi-colored appearance. The flowers, which are borne abundantly, average 4" to 5" in diameter and range through shades of yellow, orange, pink and rose to scarlet and crimson. In addition to its value as a garden feature, this zinnia is excellent for cutting, for its blossoms last well in water.

Among the 1921 offerings of the Wing Seed Co. are several new varieties of *Iris Germanica*. Especially outstanding among these are:

"Virginia Moore", a splendid yellow bearded self form of the same color as the yellow day-lily and growing 30" high; "Clementis", shaped like *Iris Kaempferi* with segments reflexed horizontally, light, clear violet, 24" to 30" high; "Dorak", a *pallida* seedling with soft blue-violet standards and purple-violet falls; "Stamboul", 36" tall, light blue standards and rich violet-blue falls; "Junonia", 4' to 5' high, enormous flowers with drooping, violet-purple falls and soft blue standards; "Isola", light blue standards and violet-blue falls; "Sarpedon", large and bold flowered, with very broad and oblong falls; and "Mikado", 30" to 36" high, heliotrope with orange beard.

Not new, but nevertheless deserving to be better known, are the two small trees and the spray of shrub blossoms from the Wm. H. Moon Co., which are shown on these pages.



The *heterophylla* variety of European beech is a graceful, low-growing and dense shrub-like tree. Its leaves are deeply cut into narrow lobes, the indentations reaching almost to the midrib. A splendid specimen tree. Courtesy of Wm. H. Moon Co.

FLOWERS THAT NEVER GREW

The Beauty of Modern Artificial Flowers Adds Much to Present Day Decoration

MARGARET McELROY

IMITATION may be the sincerest flattery but it's doubtful in the case of reproducing in parchment, glass, metal, bead, shell, feather and jade, the form and color of a living flower. All the attributes are there, to be sure; the various parts copied to a nicety and in some cases the very perfume is included. But it all has rather the effect of a moving picture—quite perfect—only the heart of the mystery lacking.

However, these flowers have a decided value in the decorative scheme of things, quite apart from being mere objects of curiosity, as they at first seem. They are vastly superior to the ordinary artificial flowers made of cloth, that are meant to be very real and never fool anybody. Their popularity lies in the fact that they do not claim to be more than they are,—beautifully wrought objects of various materials that by their color and form provide a spot of interest as well as beauty, wherever they are placed. In other words it's a question of sincerity winning out over a perfect imitation.

These flowers cannot be used at random. The surroundings must be as carefully chosen as the flowers themselves. In a cottage room hung with gay chintz and flooded with sunlight we should not dream of introducing bead or feather flowers when the whole atmosphere of the room demands fresh blossoms culled from nearby fields. But in an interior reminiscent of Louis Seize, nothing



Bradley & Merrill

Orange toned lilies, a bronze lustre bowl and brass candlesticks make a brilliant spot of color against a gray tapestry wall. The flowers are made of soft feathers. Chamberlin Dodds, decorator



Mattie Edwards Hewitt

The flowers and prim box in this group are made of metal and are quite charming with the old French desk and alabaster urns. Mrs. Emott Buel was the decorator

could be more charming or appropriate than a spray of graceful glass flowers, their exquisite coloring and fragility admirably suiting the delicacy of that period. So in a room that shows Chinese influence, a spray of jade flowers or a branching tree, beautifully carved, not only accentuates the character of the room but is a lovely and appropriate accessory quite apart from its value. The Chinese were especially happy in their use of jade. They truly loved it, not only for the beauty and value, but because it was a symbol of virtue and a household was especially blessed that could boast a piece of it. There is an unspeakable loveliness about a cluster of jade blossoms arranged as only a Chinese expert knows how.

In a charming living room that I know of, tin flowers have been used to immense advantage. In this room the walls are a delicate blue-green, the carpet black and in the heavy chintz hangings have been gathered all the colors of springtime. At the windows are pale gold gauze curtains and some of the furniture is covered in the chintz, the rest in a blue, mauve and gold striped satin. But it is toward the fireplace that we naturally look and linger. Here is a mantelpiece of simple, classic design surmounted at either end by a little alabaster urn filled with the same flowers that are in the chintz. The yellow of primroses vies with the deeper tone of the black-eyed Susans; blue, mauve,



An old-fashioned nosegay of pink and white blossoms made of lacquered parchment fills this cream colored Wedgewood bowl. Courtesy of Ovington Bros.



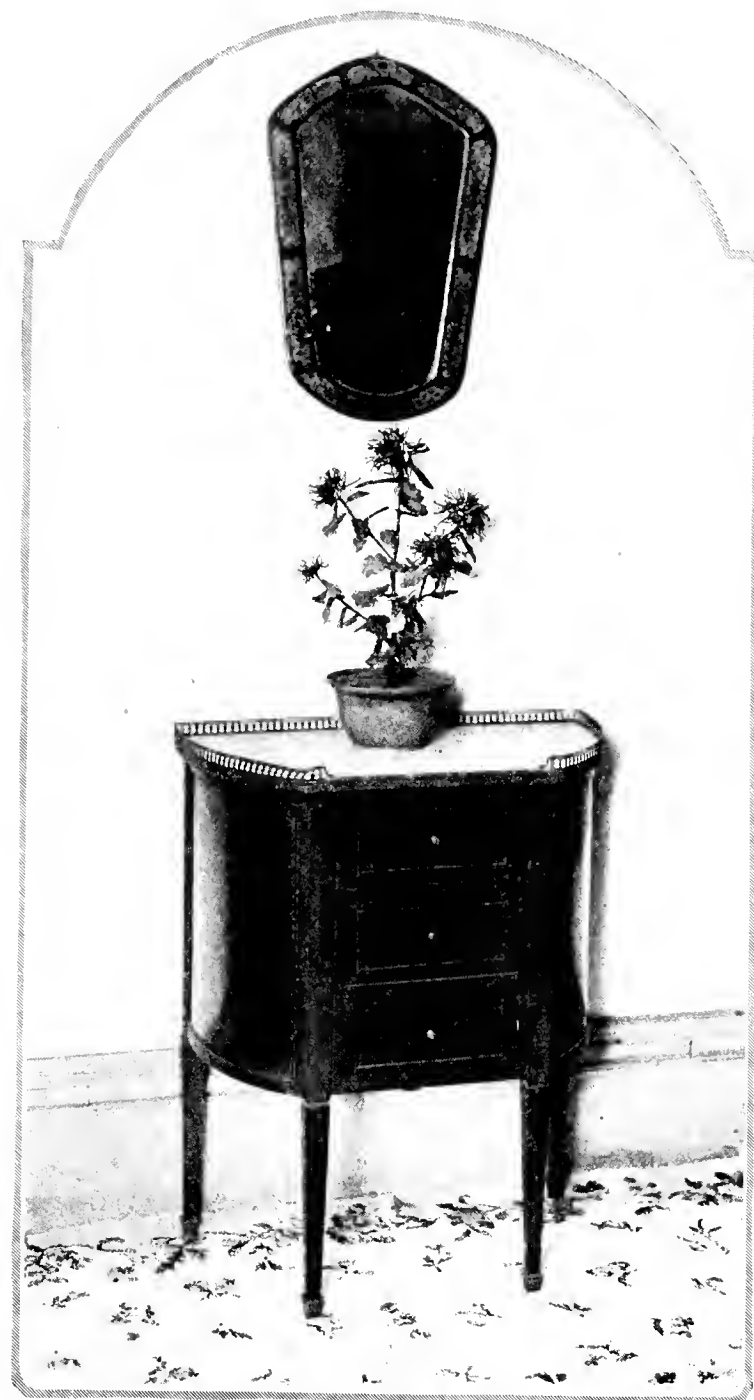
In a bayberry colored lustre jar have been placed flowers of glass beads in tones of mulberry and gray. Courtesy of Mrs. Gillette Nichols, decorator



In a black bowl, these delicate glass flowers are wonderfully decorative. Courtesy of John Wanamaker

a little pink—all blend with the apple green leaves, making these tin flowers, so prim and assured, a charming permanent decoration that harmonizes with and intensifies the colors in the chintz.

So again, in decoration, it is simply a question of revival. About 3000 B. C. we find the Egyptians using imitations of natural flowers for ornament. These were made of painted linen and shavings of stained horn and probably made gay many a room on the banks of the Nile. Other countries took up the same idea, the Romans using silver and gold in the manufacture of their artificial flowers, the Chinese, rice paper, and in South America the plumage of highly colored birds was utilized. In the 16th Century, Venice became the center of a great glass bead making industry and now our loveliest bead flowers come from Italy. The French learned the art of flower making from the Italians and soon became expert. Today France sends us the marvellously wrought blossoms of shell and many of the beautiful and fragile glass flowers are made in Paris. These seem to me quite the most decorative of all, the delicacy and transparency of the material giving them an elusive loveliness.



Mattie Edwards Hewitt

The little plant above has coral blossoms and jade leaves, quite in keeping with the Louis Seize commode. Mrs. Emott Buel, decorator



A graceful vase with long crystal drops holds a mass of delicate, transparent glass flowers. By courtesy of John Wanamaker



These flame colored chrysanthemums made of glass are unusual and beautiful. From John Wanamaker

Quite as unusual are the flowers made of feathers, be they deep purple pansies, delicately-hued sweet peas or the gorgeous orange toned lilies pictured here. There is a softness about these flowers found in none of the others and set in a breeze they have an immense advantage over the prim stiffness of the glass or shell ones. Then there are the ever-effective painted tin flowers and quite charming is the tin box to mix with them, according admirably with the general aim of stiff formality. Another form of artificial flower that is new and sure to become popular is made of lacquered parchment. This gives a stiff, shiny surface and admits of the use of quite wonderful colors. A few mahogany colored chrysanthemums in a black jar against a neutral wall will transform any dull corner.

So these flowers, which depend for their beauty on the materials and the sheer artistry shown in their manufacture, have a quite definite place. They are the last cry in the artificial and it is a case of truly painting the lily, but used with discretion and in the proper environment they add a certain note of distinction that otherwise might be lacking.



Shell has been used most effectively in the making of artificial flowers. These realistic looking roses are the palest pink, delicately shaded. Chamberlin Dodds, decorator



For a permanent decoration, immensely effective are these branching pink and white blossoms made of shell. Courtesy of John Wanamaker



Glass flowers in various colors and shapes have a decorative value quite apart from being mere objects of curiosity. By courtesy of John Wanamaker

A GARDEN'S THIRD DIMENSION—THE RETAINING WALL

Adding a Feeling of Stability and Repose to the Garden Built Upon a Slope—A Plan to Distinguish Different Levels

RICHARD H. PRATT, Landscape Architect

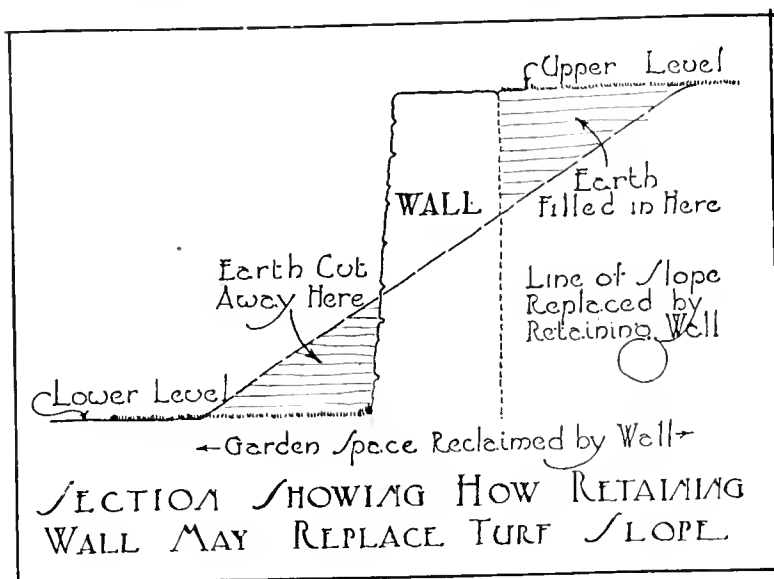
THAT garden builder is fortunate whose site lies upon some slope, however gentle, where he may have an opportunity to play, ingeniously perhaps, with one of the most fascinating elements of garden architecture. His garden need not be composed of a single surface, depending for its chief charm upon the arrangement of the beds and borders and the color and mass of the bloom and foliage, but will have a diversity of levels; here and there a step or two or three up or down, and walls separating and supporting the higher portions from the low. For the straight line of even a low retaining wall will bring into the garden a feeling of stability and repose and will create an atmosphere of surprise and adventure as one ascends or descends from one height to another.

The low retaining wall rightfully replaces the turf bank as the means of forming the break between two different elevations and, in saving the space that would otherwise be a continual annoyance, it becomes at once an integral and important part of the garden. It provides on its vertical surface another flower border upon which to arrange not only the most interesting of the Alpines and rock loving plants, but a great many of the most charming perennials as well. It gives to the garden an air, withal, of having been not simply placed upon but rather built into its site. And we find William Robinson, the dean of English garden editors, discovering these several advantages years ago when he quotes from his diary in "Gravetye Manor", "Did away with the sloped border round the flower garden at the N. and W. sides and built strong dry walls of our own sandstone. Each stone was laid on a line of alpine and rock plants with the merest pinch of soil or sand under the plant. These retaining walls round the garden will enable us to have level borders instead of the sloping ones which starved in dry seasons, and will be in other ways a gain."

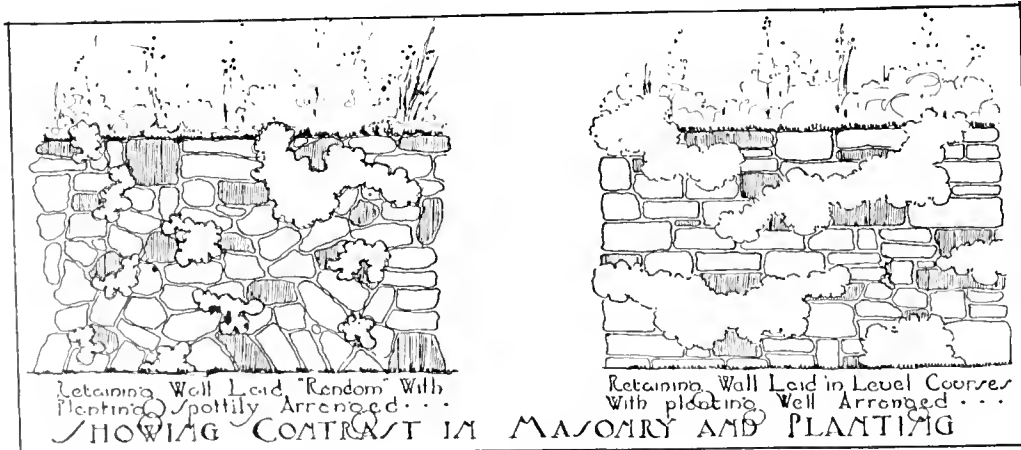
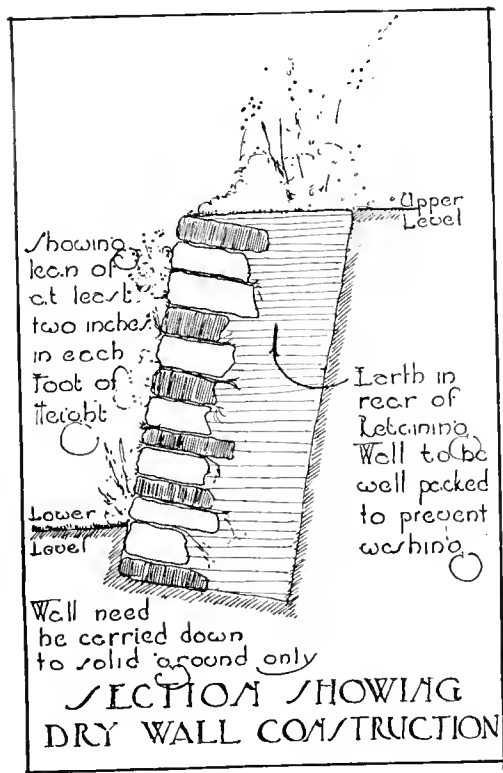
Wall Materials

As the retaining wall in the garden may function both as a support for the higher level and as a flower border, great care and thought must be given to the choosing of its materials and to its construction. Let us consider then the materials of which it may be built.

Stone comes first as the one that is generally the least expensive, the most adaptable and the best in appearance. Of this material the definitely flat stone is the best and the round or hopelessly irregular the worst, for this reason: that the natural structure of rock is one of relatively thin, level courses and it is the reproduction of this in building—long, horizontal, seldom broken lines—that gives the best effect; the effect, for example, that we



get with brick. A wall with the stones laid too much at random lacks any feeling of repose, and one in which the stones are allowed to tilt off of level is just as restless. Stone, with its variance in size and shape, produces naturally throughout the wall fairly wide joints and here and there a niche, all suitable homes for plants that can thrive in such crevices. Its varying colors, too, give it a texture not to be attained in any other material.



Brick is the next choice and would be employed where the proper sort of stone is not available and where the architectural style of a house, closely related to the garden, demands its use. In the latter case and where there is a good local stone at hand, a combination can be made that will carry the relation of style and material through into the garden and yet allow the use of stone in the walls proper. There copings, quoins and treads of brick will make a lovely effect and will give, at the same time, the desired result. A disadvantage that brick has which does not occur in stone is that it may not be laid so securely without the aid of mortar; and a dry wall, with joints of loam, is not only the least expensive but the best for the growing of wall plants.

Of the other materials there remain stuccoed hollow tile and concrete. Without intending any disparagement of either of these, both of which can be handled very attractively indeed, it is evident from their very nature that they do not afford a surface sufficiently broken to admit of any planting and must depend altogether upon plants growing below or overhanging from above. Their use is the exception rather than the general rule and as a higher boundary wall than as a low retaining one.

Construction and Durability

The retaining wall's construction, both with regard to its stability and its utility, is of the greatest importance. The effects of frosts and of washouts must be carefully guarded against lest its first season find it bulged out of shape or a heap of ruins. If the wall is laid dry with joints of earth instead of mortar it must have a batter, or lean, toward the upper level of at least 2" in each foot of height. It will not stand long otherwise with any pressure behind it.

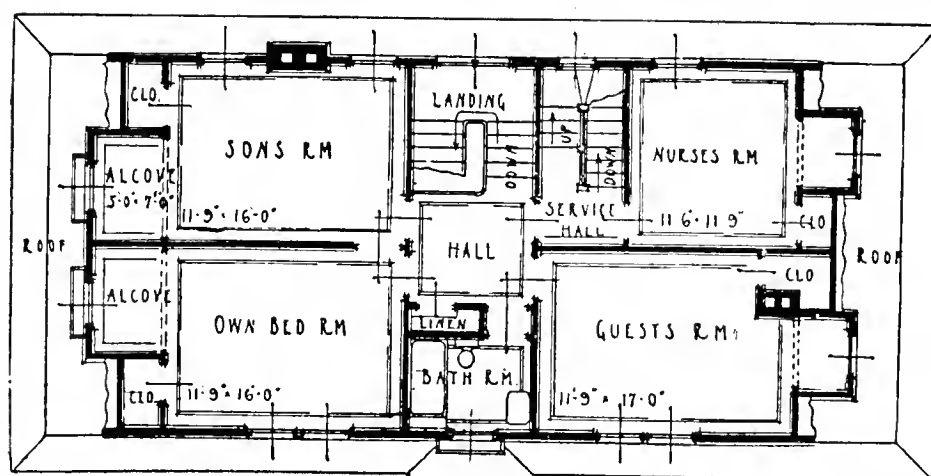
There is no especial need for a foundation carried below grade, or rather below the front line, as the dry wall is fairly flexible and can give and take to a certain extent. Instead extraordinary care must be taken to ram firmly the earth behind each brick or stone as it is put into place so that there will be no tempting cavity for the reception of water and a resultant loose pocket in the wall. The bottom of the wall must rest, of course, upon solid ground even though, to do this, it is necessary to carry it quite a distance below grade. The actual construction of the wall should be by someone skilled in the craft, but it would not be wise to leave all to this or that mason or bricklayer who does not generally feel the final effect with any too much assurance. The foundation of the wall with mortared joints must be carried down below frost line, as pressure on such a rigid structure at isolated points is very apt to crack the joints.

(Continued on page 54)

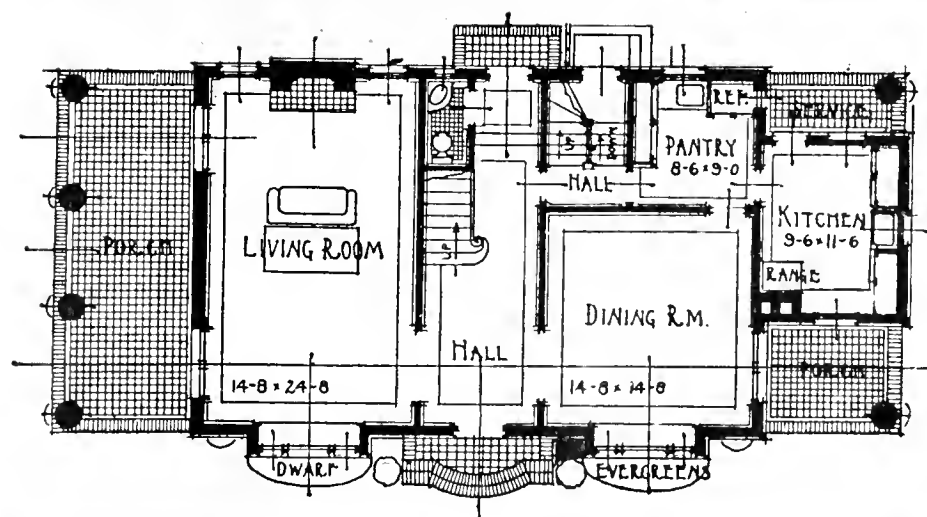
A GROUP OF THREE HOUSES



With this issue HOUSE & GARDEN starts a new department. The Little Portfolio is devoted to good interiors; this new group of pages will show three houses each number. They will be small houses mainly, with an occasional larger one. If possible, the pages will be devoted to the work of one architect at a time. The group this issue shows three moderate priced houses by Dwight James Baum, the first being a small suburban home with a Dutch roof



The upstairs rooms have plenty of head space for the windows. Four chambers occupy the corners, with a hall and stairs in the middle. Each bedroom has an alcove and cross ventilation and light



A simple disposition of rooms is found downstairs—a central, house-depth hall, with a living room and porch on one side and dining room, service and kitchen on the other. The porches on both ends are paved



Gillies

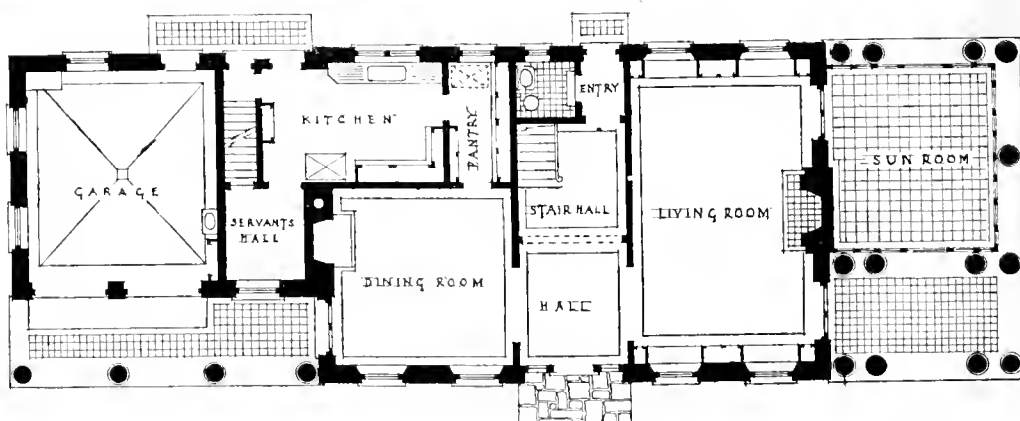
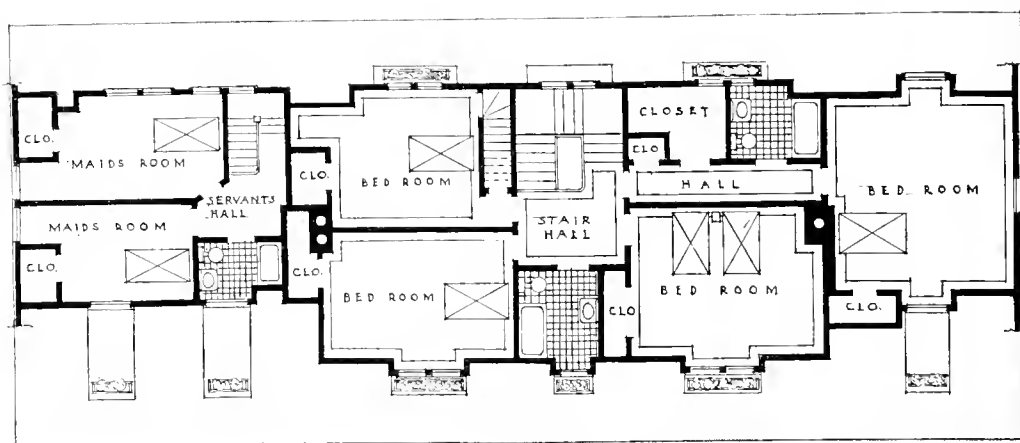
The residence of Charles Evans at Riverdale-on-Hudson is a Pennsylvania Dutch Colonial design, executed in stone laid with wide bonds and an upper story and roof of shingle

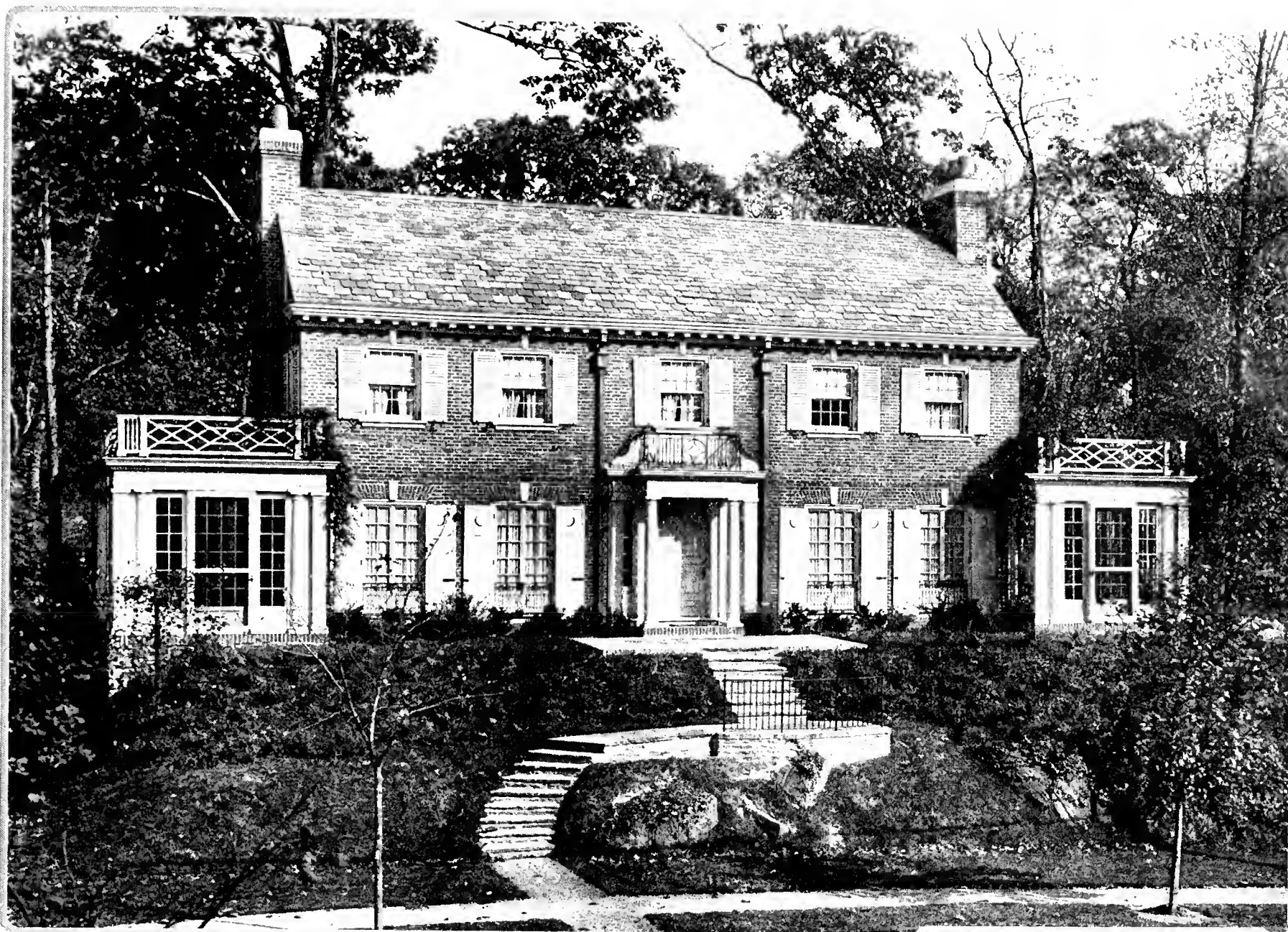
Four chambers, two maid's rooms, three baths and generous closet space are found on the second floor under the broad eaves. The two halls and stairs make for greater privacy



The roof is of shingles laid in double courses and in three different colors, giving a variety and rough effect that is harmonious with the forested setting of the house. Downstairs the shutters are white and upstairs green

The terminal units of the house are occupied by a garage on one end and a sun-room on the other. A hall runs through the center, giving a long living room on one side, and on the other the dining room and service



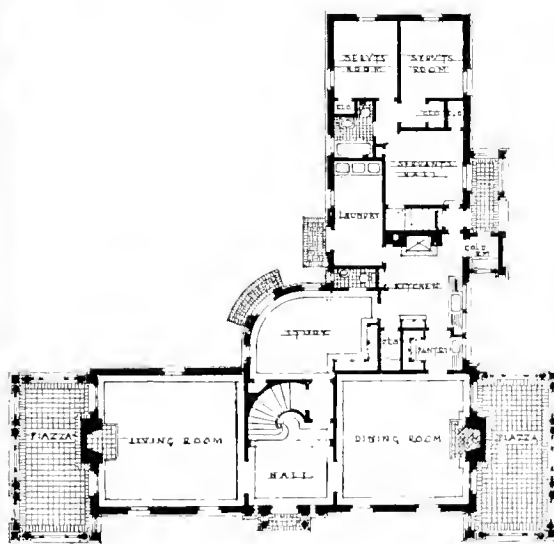
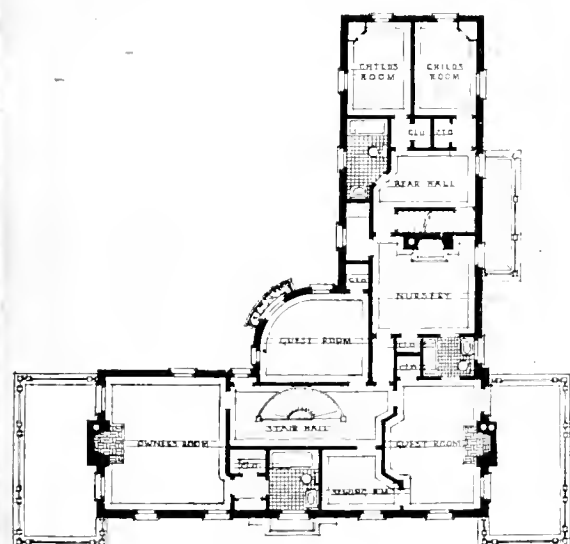


Smutny

A combination of Georgian and New England Colonial has been used in the home of John W. Griffin, at Fieldston, New York City. It is executed in brick and the roof is slate of varied sizes and colors. Cream white paint has been used on the exterior woodwork. To lend a touch of contrast, wrought iron is employed on the balcony over the entrance and at the lower windows. As in the case of the other two houses in this group, Dwight James Baum was the architect

To the balanced main body of the house has been added a long addition which affords space for the comfortable living of a large family. This gives a variety of spacious rooms, each excellently lighted and ventilated

The main body of the house consists of the hall, living room and dining room with a paved piazza at each end. Behind, the kitchen and pantry, with a study to one side, laundry, servants' hall and servants' rooms



There is dignity in the Georgian type of architecture. The formal, balanced grouping of windows, the accenting of the entrance with a portico, the color of the brick, the cleanness of the white woodwork—these are important factors in the design of a house that merits distinction

January

THE GARDENER'S CALENDAR

First Month



During the dormant winter season is the time to use strong sprays



Pruning the fruit trees is one of the few outdoor winter garden operations



Store root crops—parsnips, carrots, rutabagas, etc.—in a trench

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

QUEER, how right in the middle of a bitter cold, old-fashioned winter—they still do come thataway up here in New England, old-timers like me to the contrary notwithstanding—the Clerk o' the Weather slips in a fine, clear, still day with a stren'th in the sun that fair warms yer heart. Makes ye think of a gen-u-ine February thain, the way the icicles drip along the south'ard eaves o' the house an' the wet snow in the road balls up the horses' hoofs so ye hev' to pick it out like a stone after ye've driv' 'em in on the barn floor. Ye c'n hear a terrible long ways on a day like that—steighbells clear out o' sight down the valley, an' are rappin' clear an' sharp a half-mile back in the woods, crows curvin' an' cussin' at a for in the hemlocks plumb on top o' the mounding. The smoke from the farmhouse chimneys at noontime goes straight up into air that's—wa'l, I dunno jus' how to call it, but it's sorter silvery-like an' at the same time makes ye feel as if the sky was all one big, ringin' glass dome that shuts right down to the horizon an' don't let no sound git out. 'Long 'bout five o'clock a little stir o' air comes out o' the north'ard, jus' a kinder breath. The sky gits whitish-like, the stars look uncommon close. An' afore mornin' ye wake up shiverin' an' know by the grayness o' the room and the deadened way the wind whines 'round the window ledge that another blizzard's comin'.

OLD DOC LEMMON.

2. The soil in the growing beds in the greenhouse should be top-dressed with a mixture of equal parts of turfy loam and sheep manure. This should be scratched into surface with rake or claw then thoroughly watered.

3. Make a blue-print of your garden and lay out the crops in proper rotation. A planting plan that has been well studied out will save time and space, and certainly increase the yield of the garden the coming season.

4. Nitrate of soda is one of the best plant invigorators that we have. It must not be used exclusively, as it is not a balanced food; but to hasten growth and increase root action it is indispensable if used properly.

5. It is quite safe now to force any of the bulbous plants that have been hurried long enough to have built up a substantial rooting system. Most of these bulbous plants call for low temperature and plenty of water.

6. In case of severe freezing weather, don't fail to pile plenty of leaves on the vegetable trenches to protect them from the frost. Always keep tar-paper over the leaves, to keep out the water. If any gets in the frost will follow.

7. The soil in the house-plant pots should be top-dressed with sheep manure or some of the regular plant foods that come for the purpose. And do not forget to sponge the foliage frequently with insecticide.

8. Have you ever thought seriously of the advantages of an orchard? Don't reason that it takes too long to grow a productive orchard—if our forefathers had felt that way about it, we should be the losers. Start one this year.

9. The garden furniture should be painted while it is stored for the winter. All tools that are left out during the growing season should also be painted. This is much better than frequently buying new ones as replacements.

10. Do not postpone the ordering of your garden seeds—make the order out now. If you have made the proper garden notes this will be an easy task. Our advice to expert as well as beginner is to buy the best quality.

11. This is the logical time to plan a small fruit garden comprising blackberries, raspberries, dewberries, currants, gooseberries and strawberries. It may be located at one side of the garden or entirely separated.

12. Why not buy some houses for the birds, those never-fading friends of the gardener. Rustic ones are practical and ornamental, and there are other good styles. They should be put up before spring opens.

13. Specimen trees of all kinds can be easily transplanted if they are cut out with fair-sized balls of earth and allowed to freeze before handling. This is a very safe method of handling subjects of this class.

14. The greenhouse plants must be sprayed frequently with a strong force of water to keep the red spider in check. This is one of our worst greenhouse pests if neglected, yet the easiest of all to keep under control.

15. What about the pergola you have been considering so long? You might as well order the arbor and vines at the same time which means now. Bear in mind that goods will be scarce, and that orders are filled in turn.

16. All hardy, hard-wooded plants such as lilacs, wisteria, deutzia, etc., may now be brought into the warm greenhouse. Keep the wood well moistened by frequent sprayings until the buds start to open along the stems.

17. Roses and carnations must be kept disbudded if you want high quality flowers. It is important that this be attended to when the buds are small, in order to conserve the strength of the plants and concentrate it in the blossoms.

18. Do not scrape loose bark from trees with a scraper; it is impossible to get into all the crevices, and much live bark is removed in the operation. In this way more harm than good will be the probable final result.

19. The soil on top of the benches and pots in the greenhouse should be stirred constantly. Plants that are forced suffer because of lack of air, the supply of which can be increased by cultivation.

20. Rhubarb may be grown successfully under the benches in the greenhouse, or in the cellar of the dwelling. Lift good-sized clumps from the garden and plant them in light soil, keeping the tops dark until they develop.

21. Trees that are covered with moss can be easily cleaned by scrubbing with wire brushes, or spraying with a light solution of caustic soda. Damp weather is the best time for the former method of treatment.

22. Pea brush, bean poles, etc., may be gathered any time now and stacked away for use at the proper time. Their butts should be properly pointed with an axe to save work later on in the season when time presses.

23. Why not get the manure carted into the garden while the ground is still frozen? This is sometimes left until spring, and then the paths and borders are torn up unnecessarily by the wagons and horses going back and forth.

24. Destroy all caterpillar nests on the trees. An asbestos torch is a good tool for the work, although one made of burlap and soaked in kerosene so as to burn will answer every practical requirement of use.

25. Seed sowing time will soon be here. Have you all the material ready—soil which has been screened, sand, stones or broken flower pots for drainage, moss, boxes, seed pans, label sticks, etc? If not, better get them at once.

26. One of our finest salad vegetables is what we call chicory or French endive. From mature roots this plant is easily forced in any warm house cellar or under the benches in the greenhouse. It yields abundantly.

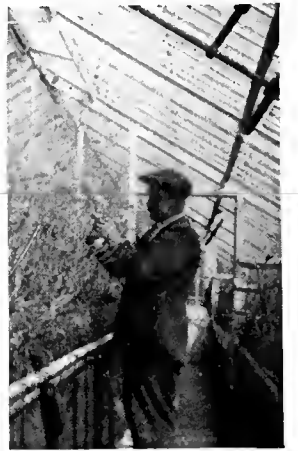
27. All edged tools should be gone over and sharpened for the coming season. New handles should be placed in tools that require them, and the lawnmowers should be overhauled while you have ample time to do it right.

28. Now is the time to order garden furnishings—a settee, an arched arbor, a sundial or urn. Somewhere on your grounds there is a point which can be made more attractive, more interesting by adding one of these.

29. Why not order or build some forcing frames to help the garden along this season. You will be surprised to find how easily they can be constructed and how much better garden you will have by using them consistently.

This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

The brown ricks, snow-thatched by the storm in play,
Shook pearty breakers combing o'er their lee,
White crests as of some just enchanted sea,
Checked in their maddest leap and hanging poised midway.
—LOWELL.



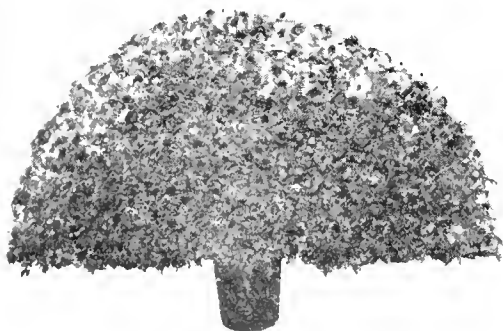
Disbudding the greenhouse carnations results in larger blossoms



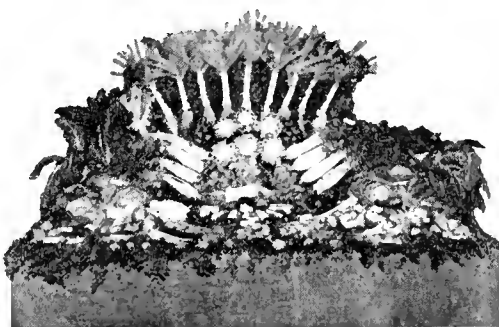
The outdoor trench protected with leaves keeps endive in good condition



The first of the year is not too early to start making hot-bed frames



One of the exhibits of the Fall Show of the New York Horticultural Society was a magnificent red chrysanthemum trained fan-shaped on a metal frame



The New York Horticultural Society exhibition contained striking vegetable groupings. The first-prize winner is shown here. It included all the well-known crops



Another of the prize chrysanthemum plants, a yellow, was trained in mushroom shape. Both plants were exhibited by Miss Alice DeLamar, of Glen Cove, L. I.



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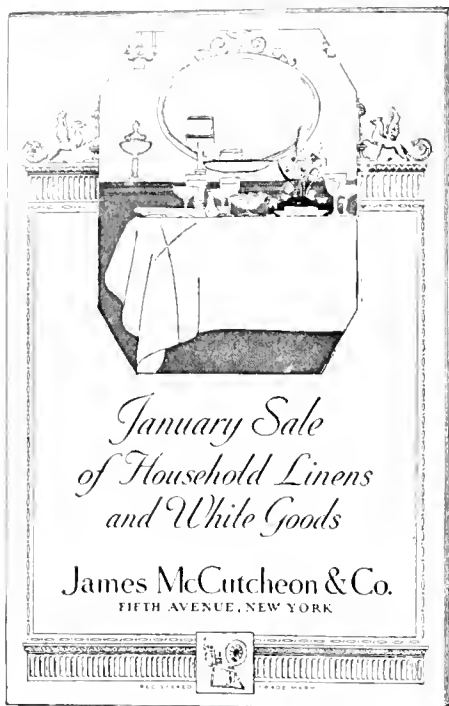


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But in order to do our part in helping to bring prices back to normal and to meet present conditions and demands, we shall make reductions during January on our Household Linens from these already moderate prices—amounting in many cases to 33 1/3%.

We make these reductions with the full realization that it may be impossible for us to replace the goods offered at the same prices.

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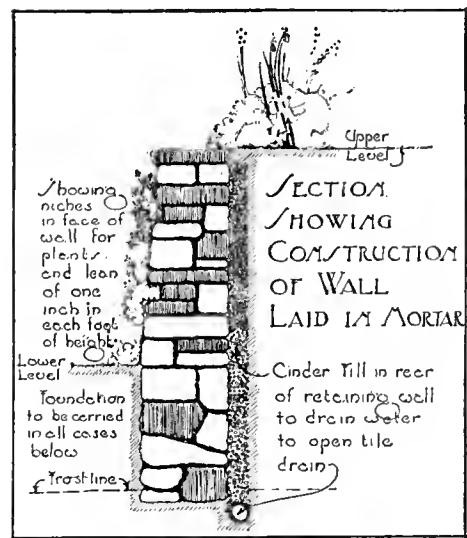
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A Garden's Third Dimension— The Retaining Wall

(Continued from page 48)

and weaken the whole wall. This sort of wall need only have a batter of 1" in each foot, as its support is in itself and not partly in the bank behind it, as is the case with the dry wall. Its joints being watertight, water draining in behind it will not be readily carried off and, in winter especially, will do great damage unless we have provided for a suitable means of drainage. This will take the form of a filling of cinders rammed in behind the wall as it is erected from the bottom of the foundation to within a few inches of the top. This filling need not be more than 6" thick. An open tile drain running along the bottom of these cinders will carry off the excess water at all times and relieve the mind of direful consequences.

The thickness of a dry wall depends upon the amount of lean it has toward the higher level which it supports. With a considerable batter it may be quite thin, as it rests somewhat upon the earth behind it; the width of a stone, say 12", would be sufficient. A mortared wall should never be less than 15" at the bottom and 12" at the top and above these dimensions its width should never be less than one-third its height. The stones should be laid at right angles to the slope of the wall so that its ex-

posed surface may be smooth and not resemble a steep flight of steps. It is unsafe to follow too closely in every case such rules and observations arbitrarily set down, but rather to use them as a guide and adjust them to fit each particular situation.

In thus attempting to exploit the low retaining wall as one of the most important features of the garden, I have only roughly outlined its materials and construction—and this purposely. For with an occasional reference to some of these essentials the garden builder may discover for himself further problems and possibilities whose solution will only give his wall and his garden a more enduring intimacy. What a time he will have with his steps (a subject for a complete volume) and (a subject for two at least) the planting of his wall! For there are steps that slip down unnoticed and steps that spill over like some molten metal; and there are for the wall harebell and fern, baby's breath and pinks, wall flowers, foxglove, sedums galore and primula. With these attributes it may be more properly established as the keynote of the garden than arbor, pergola, pool or border, and thus with its success comes the success of the whole scheme.

The Latest Laundry Lifts

(Continued from page 41)

for something that they can make to give to Mother, Auntie or Grandma.

Since writing the last laundry article for HOUSE & GARDEN a new washing machine has appeared, a new type of washer. Up until today we had (1) the Dolly type, the kind where a little tripod-like stool moved up and down among the clothes; (2) the cylinder in which the clothes are put and which revolves in the drum of water; (3) the oscillating, where the whole drum oscillates and the clothes are washed by the motion of its oscillations; (4) the vacuum, where the clothes are cleaned by vacuum cups (which look like large tin cooking funnels) working up and down, cleaning by means of suction.

The latest type is the alternating. Here the drum rotates, and is divided into two compartments by a perforated plate. The clothing to be washed is divided equally between the two compartments, and the mechanical action of the machine produces alternately the action of the cylinder, oscillating and the vacuum method.

Soaps and Powders

With the best washing machines you get bad results if you do not use good soaps or cleaning powders.

There is a very good powder on the market which not only cleans the

clothes well, and leaves no greasy residue, but is really not a soap at all. It combines rapidly with water, and makes a fine suds and cleans very rapidly.

For the most part today, yellow soaps and white soaps as cleaners are on a par but are not as good for laundry purposes, since the resin in the yellow soap combines unhappily with the relics of the motor whirl which gets amazingly settled in our clothes.

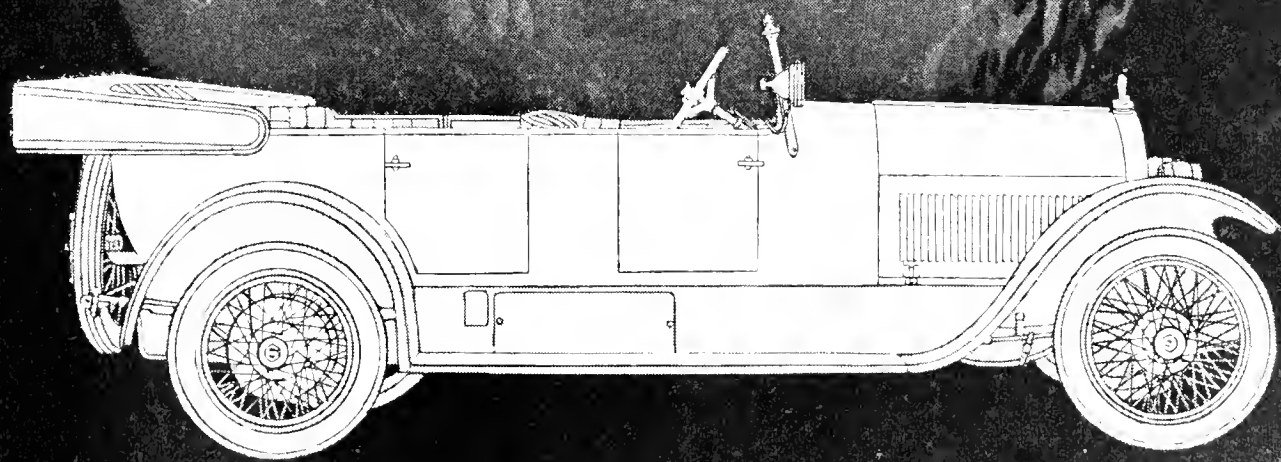
White soaps are best, if you want white results.

The Laundry Chute

Much time could be saved in the laundry if wherever it were possible a chute could be built into which clothes can be thrown and go directly to the laundry where is situated a basket or a terminal closet to receive them. Here stuffing the dumb waiter is obviated, also carrying the clothes in baskets down the lift or just using the ugly clothes hamper in dressing room or bathroom.

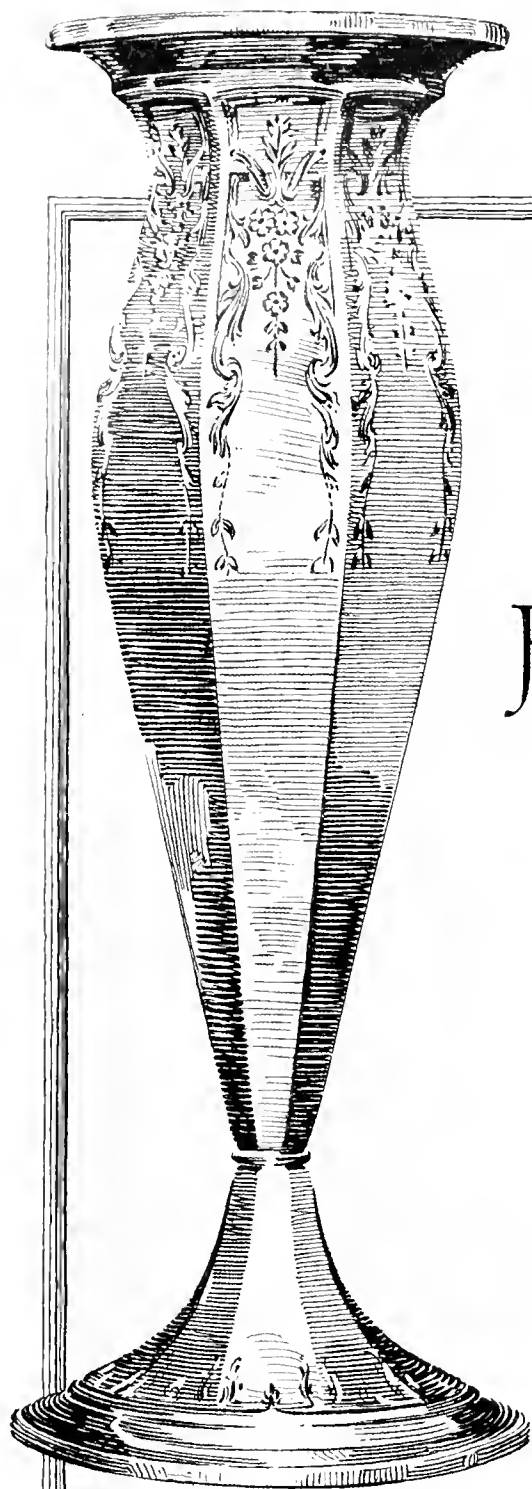
Another delightful new thing on the market is the starch which does not starch but which imparts a gloss and resistance without a stiffness. This will come as a boon to many women who do not want their lingerie stiff but

(Continued on page 56)



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The Latest Laundry Lifts

(Continued from page 54)

do want it to look as a starched bit of linen does. In the same way as starch this composition permits the lingerie to stand up longer under use.

The foregoing is just a group of ideas in concrete form to add to the comfort of laundry days. They can be passed on to friends as ideas, even ideals, or as practical, concrete gifts.

All three or any would be acceptable

to the thinking housekeeper who wants 101 things done better than a man can do one thing well. So all aids in the home are worth not only considering but investigating with eye and ear as well as heart and soul.

The drawings shown in this article are from illustrations supplied by the Scientific Dryer Co., the O. K. Dryer Co., and the Poland Laundry Equipment Co.

The Newer Lilacs

(Continued from page 29)

Here I mention only three, but there are many others; and the collecting and comparing of such subjects is well worth the endeavor of many years of a gardener's life. It happens that my lilacs are placed only 4' apart in the rows where they stand; and I am now in that painful condition of mind of wishing I could in some way keep them back; for such rounds of bloom, such fascinating little flower-covered shrubs, there can hardly be in any other genus.

Border Possibilities

I remember a suggestive sentence of Professor Sargent's, "The person who first arranges a fine border of the newer shrubs with regard to color and succession of bloom, will have done a great thing for horticulture in America". How simple this would be in lilacs, if one only lived near the great Arboretum, or that amazingly fine collection at Highland Park in Rochester shown here, and could watch their leafy, flowery progress through the months, make notes, have a trial ground of one's own sufficiently large, and,—most important of all,—start the work when young.

So strong is habit, especially habit of mind, that seeing these lilacs of our own, many in bloom at once, set out without regard to anything but the few feet of space allotted to each, it was impossible not to think of them as sometime or somewhere properly planted; planted with a view to contrast of color, to contrast of form, to harmony in hues, and especially, to see them blooming above other spring flowers, whose beauty should only accentuate their own.

The pinkish group in these lilacs, for those who prefer this color, are President Fallières, Montaigne, Frau Antoine Buchner (Buchner in Ridgway is "pale rose purple"); a group of deepest mauve flowers, Danton, President Poincaré, Maréchale Lannes, Marceau and Milton. The contrast in size of floret between those of *Cærulea* and Emile Gentil is astonishing. For strong contrast in color, I suggest using these pairs together: Thunberg, Maréchale Lannes; Jarry-Desloges, Danton; Marceau, Macrostachya; Diderot, Jarry-Desloges; Fallières, Gentil; Montaigne, Danton; *Cærulea*, Gilbert and Macrostachya. The bluest of my little collection are *Cærulea superba*, Gilbert, Emile Gentil and R. Jarry-Desloges.

Most of these lilacs are still costly—anywhere from \$2.50 to \$5.00 each. These suggestions are made that those who covet this beauty for themselves can get more interest out of the buying of even two or three specimens. It is easy in choosing blindly to secure monotony, and that, of all things, is the pity in securing living subjects. Then loss of charm, of education of the selective faculty in gardening, is one of the greatest of pities.

Turning now to an even more fascinating side of the lilac, its use with other flowers, there is a field which few people have explored. One becomes desperate here for fresh adjectives. The old ones cannot express the feeling of freshness of interest in the combining of new flowers with old. It is an experience apart. For instance, below a group of the bluer lilacs. Emile Gentil and *Cærulea superba*, two tulips stand out beyond others as the ones for the place—Bleu Celeste and Ewbank. These I have held below the lilacs in bloom and know whereof I speak. Late myosotis—Perfection or Royal Blue—with *Mertensia virginica* is perfection grown below *Syringa pubescens*. On ground beneath the lovely clusters of Diderot, tulip Bleu Celeste and again the forget-me-not. President Fallières, that heavenly lilac, should have as neighbor tulip Fairy Queen; and for a picture unsurpassed let the gardener place below Jarry-Desloges that early *Iris Germanica*, Storm King, or Florentina perhaps, with loose groups of *Tulipa retroflexa*, if possible the large form of this tulip offered by one or two dealers—a very tall sort of palest yellow. Again, below *Syringa pubescens*, iris Mrs. Alan Gray and a floor of forget-me-nots is an arrangement the mere contemplation of which should cause any winter to pass quickly. Cavour seems to call for pale lavender Darwin tulips near. These are very fine contemporaries. Try the small flower experiments, I beg of you; and bear in mind that splendid sentence of Miss Jekyll's lately written, "There is no finality in gardening".

Lilacs in America

When we think of and plan and eventually see some of these spring pictures which really can be better done in America than elsewhere, then the photographs of Miss Jekyll's Nut Walk, with daffodils and primroses will not discourage but encourage us; the pictures of her spring garden will serve only to show that beauty is not the possession of England alone. For authorities tell us that America is par excellence the climate for the lilac. An experienced Dutchman once said that Europe could show no such spring spectacle as is to be seen in Mr. Havemeyer's Long Island gardens of lilacs in May; and so far as is known, there are but two enemies of the lilac in this country—wet and the borer. Old trees have been seen to droop and fail and even die in the Middle West in an over-wet spring; but this type of season is the exception with us. Many a time in winter, if the cold seems long, the snows too persistent, I walk through my lilac rows and the sight of those stout green buds, hearty and cheerful in the zero weather, is the best promise possible of Winter's end and a spring to come.



HANFSTAENGL GALLERIES



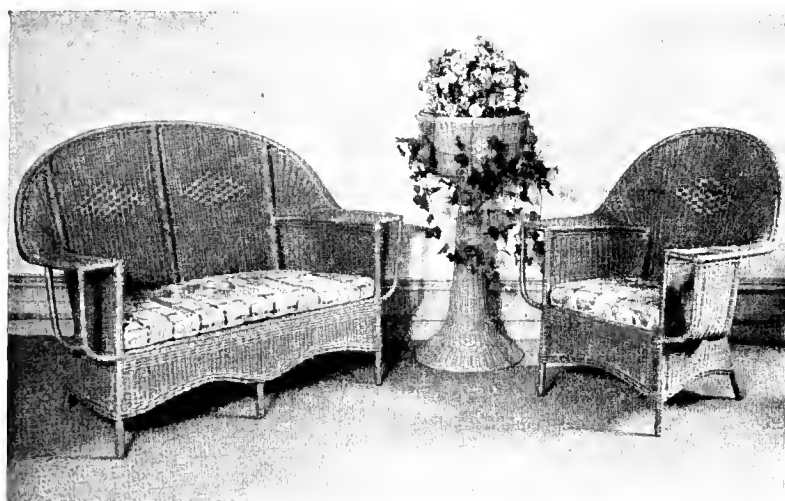
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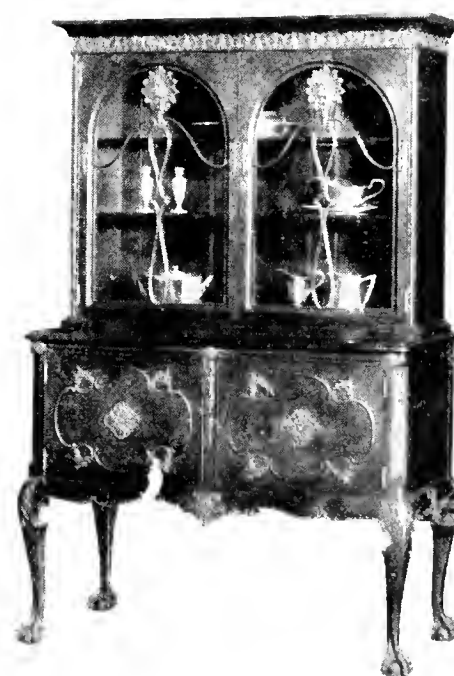
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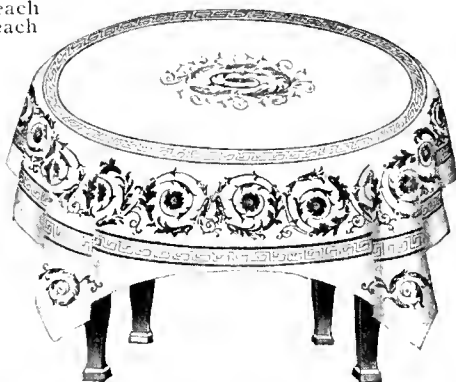
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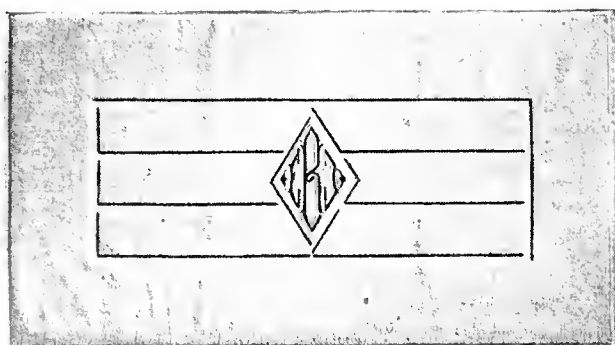
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To this putty-color painted bed has been given a canopy and spread of turquoise with rose trimmings. The walls are pale green. Miss Swift, decorator

Canopied Beds of Today

(Continued from page 37)

bed give to the general composition of the wall!

Generally, the head and foot board of a bed are alike if the bed is placed sideways against the wall, but when it is placed with its head to the wall or stands in a corner, they are of unequal height. This idea is exemplified in the dainty room shown here, which is so essentially feminine in feeling. The bed and the rest of the furniture are painted putty color with a line of blue running all around, decorated with a little conventional pattern of flowers in blue, rose and lavender with touches of green in the foliage. The curtains and hangings of turquoise blue are outlined by a tiny band of rose. The plain walls are painted a cool green.

In small apartments or where space is limited, a bedroom must often do duty as writing and reading room, too, or as an informal sitting room where one can receive one's friends. With this idea in view, the day-bed pictured on page 37 was utilized. It looks like a roomy couch, but possesses all the comforts that a most luxurious mattress affords. The bedspread, valance and cushions are covered with a glazed chintz that is so practical because it sheds dust easily, and a well-covered pattern was chosen with deep tones of blue and rose upon an ecru ground. A high-backed

chair of the winged variety is also covered with this same material and several chair cushions. The drapery of the bed is of solid blue damask that harmonizes with the chintz. The walls are painted ecru. Blue is the dominating color, for the furniture is painted this soft tone relieved by narrow lines of ecru. The formal arrangement of the many pillows is interesting because it accords well with this particular type of canopy. The canopy is designed to break the expanse of wall and give warmth to this neutral surface.

After the bed, perhaps more comfort is derived from the little bedside table than any other piece of furniture. But it must be furnished with a good reading lamp and one's favorite volumes and placed properly as this one is with the light falling at just the right angle over the left shoulder. Who does not love to read in bed? Is there anything more restful or luxurious?

This room above all others reveals the personality of its occupant, for it is here that we may judge of her temperament, tastes and habits. In the bedroom one gathers around her the intimate and well-loved things. But one must beware of over-crowding! And above all else keep in mind the rule of suitability, which should guide one safely into restful repose.



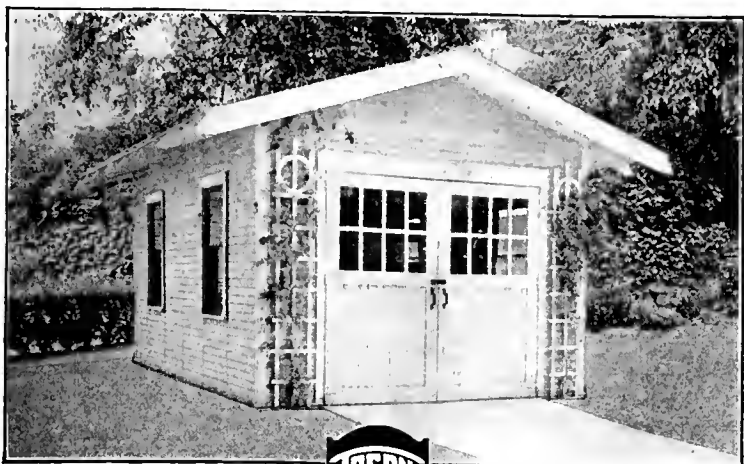
Using the Note of Red

(Continued from page 27)

may be upholstered in red and fawn striped damask, an effective way to space your scarlet books through your shelves... the darkest notes here signifying red, and the sort of a red velours curtain one might hang should one desire. A suggestion for other color spots would be a brown velvet pillow with flaming red tassels, a flame red lampbase topped by a biscuit-colored shade, chairs that may be upholstered in brown with an orange-

red fringe, or entirely in rose red, and curtains that might be of dull gold cloth embroidered in flame red and black, or brown curtains done in black, blue, gold and flame.

The notes of red in either drawing are entirely sufficient, eked out by a separate book group or so, to supply one big room with cheer, though, of course, they have been grouped in the drawing more closely than they would be in an actual room.



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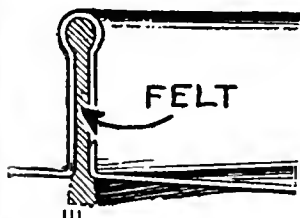
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materials are also disposed of.

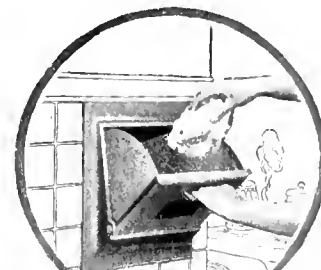
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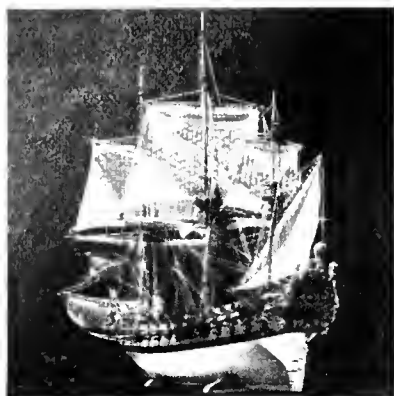
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After beating round Cape Horn in winter weather, after the loss of five out of six ships, after months of weary watching and cruising, Commodore George Anson in the "Centurion" captured the Manila treasure ship "Nuestra Señora de Covadonga" off Cape Espiritu Santo on June 20th, 1743.

A well-built model of such a vessel calls up a host of memories of the "Invincible Armada," of Drake and Hawkins, of gold and fame and empires won by bold and hazardous enterprises.

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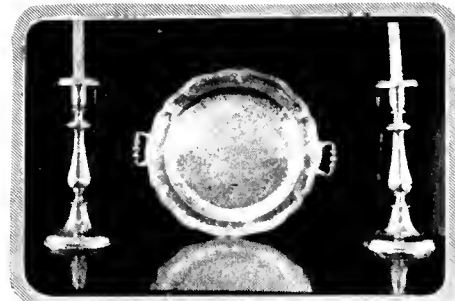
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BOSTON, MASSACHUSETTS

Atelier: 8 College Circle, West Somerville, Mass.



*A row of plates
and beakers
together with
large ewer*



*Candlesticks
from a convent
and tray from
an old family*

SILVER of the CONQUISTADORES

ALIDA F. SIMS

IN the year 1704, in the ancient town of Santa Fe, New Mexico, Don Diego de Vargas Zapata Lujan Ponce de Leon, marques de la Nava de Brazinas, made a will in which he instructed that his attorney "remit or sell at the best obtainable prices the following silverware".

This is the first record extant of the silver of the Spanish Conquistadores of Mexico. That there was a great quantity of it we know, for there is much that is still being unearthed. The wealth of historical color and romance brought to light by the study of this old plate is fascinating and delightful, and the collection of remaining specimens has not only proven an absorbing hobby to the owners of the beautiful examples illustrated here, but has preserved priceless historical treasures and invaluable additions to the silversmith's art.

How It Was Brought

These beautiful implements, hand hammered of purest blue lighted silver, shining with the inimitably soft lustre of centuries of use, are products of a day when table ware was made to last. Every Spanish Don brought with him to the new world a complete silver

service, including plates, drinking goblets, tankards, and even shaving bowls and wash basins; all of which were packed on mule back as the Conquistadores advanced from place to place.

The weight must have been very great as the silver is all massive, one of the coffee cups alone weighing a pound. De Vargas' will describes similar cups as follows: "Twelve silver porringers which weigh twelve ounces, sealed with my coat of arms, the one-fifth part taken (the exact meaning of this last is not certain)." And again, "One large silver fountain, engraved, one-fifth part taken, and weighing twenty-three marks."

What visions of luxury in mud huts, of fiery Spanish gentlemen, and gazelle-eyed "encantadores" they conjure up! Practically all of the old Spanish grandees' families are represented in this collection, many pieces dating from the 16th Century. They were gathered throughout the area occupied by the Conquistadores, from convents, from scrapheaps, and from the descendants of these ancient families, far "firmer" than those of Mayflower tradition.

Quantities of this silver have been destroyed, melted down by the hundred-

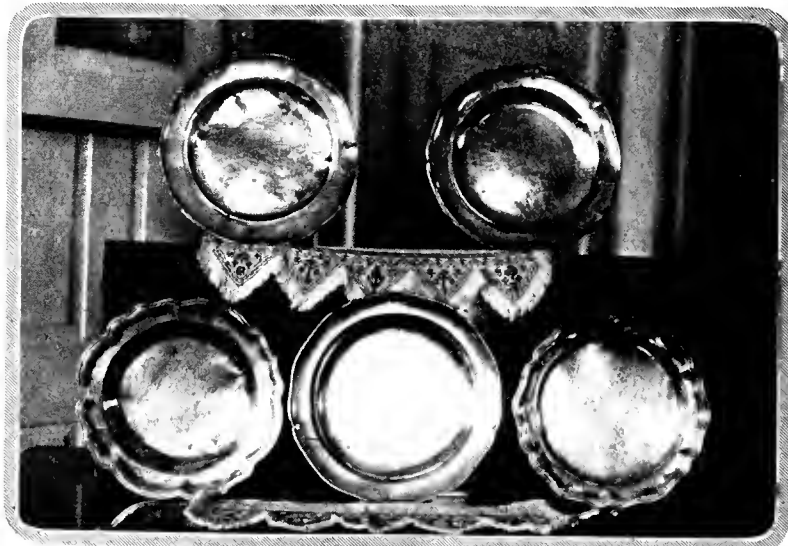
(Continued on page 62)



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A summer dining room in which all wall and floor surfaces were executed in Rookwood Mat Glaze Faience. Write for literature.



These plates are deep, which made them admirably adapted to the consistency of the Spanish dishes. The ducal coronet of the Chaves family is seen on some of them

After a Chilly Day on the Street—



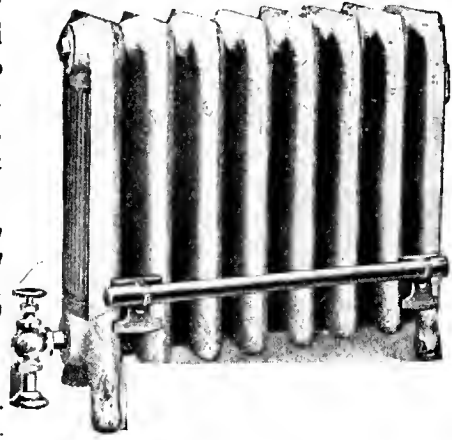
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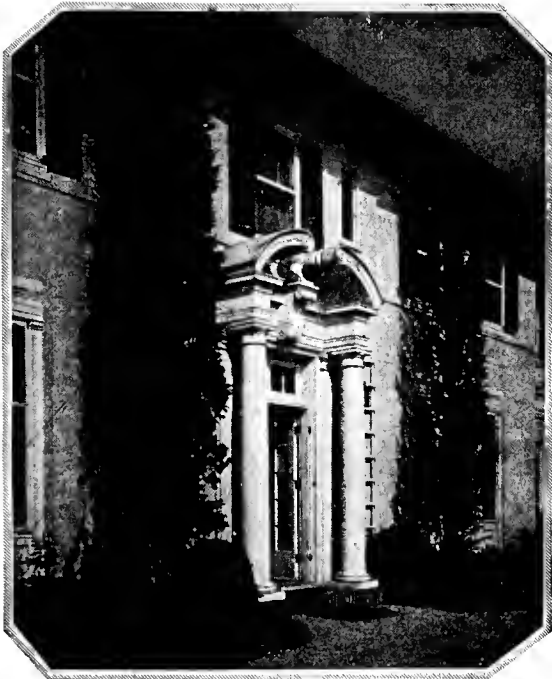
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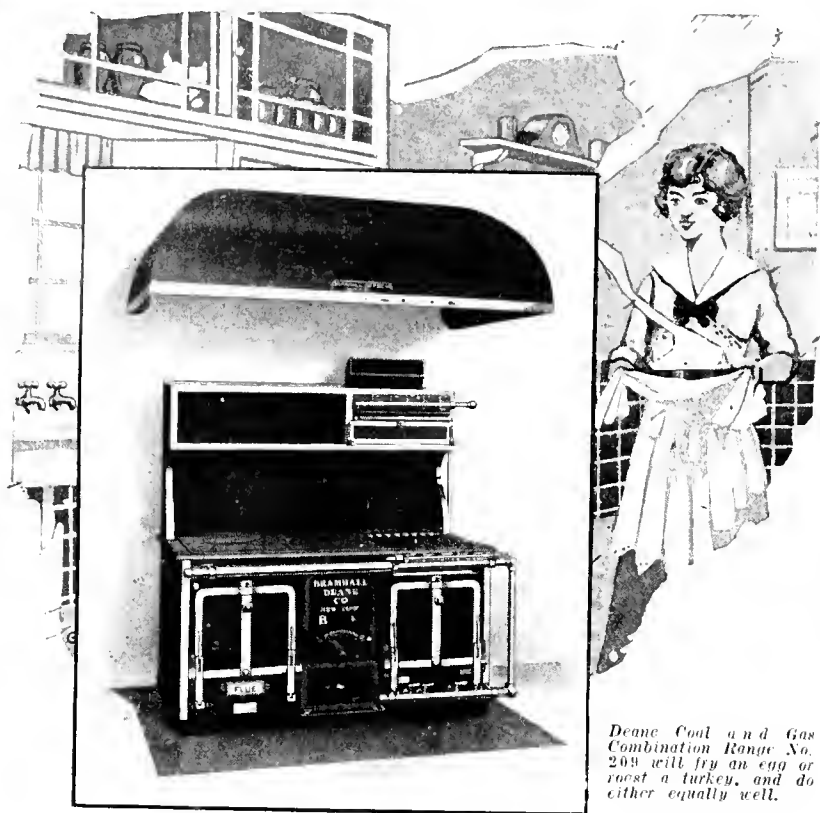
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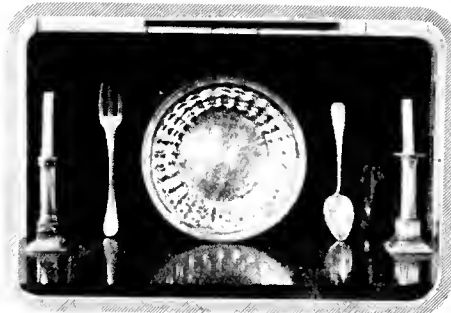
Name

Street

City



Goblets and cups once owned by old Spanish families



A ewer from Mexico. Note size of fork and spoon

Silver of the Conquistadores

(Continued from page 60)

weight to manufacture the modern Mexican filigree work sold by Western curio dealers. A well known Santa Fe jeweler said he had bought and melted stacks of plates and tankards! Not a tankard remains today. Some of the very lovely pieces have been picked up by dealers here and there, but no collection has been gathered together until this. When it was heard of many contributions were made by descendants of old families, and by others who had pieces in their possession.

Whence They Came

The large candlesticks pictured were presented by Don José Leandro Perea, in whose family they had been for centuries, and who himself died some forty years ago, to a religious order from which they were secured with great difficulty by the present owners. The sisters parted from their treasures only to be enabled, by the sale, to educate some of their charges. Two of the small candlesticks were found on an ash heap, discarded, despised, and tarnished almost beyond recognition. Another was used by children to dig in the sand, and nothing is known of these other than their self-evident classic perfection. Many lovely plates were found in kitchens, one covered with green paint, china plates with red roses being preferred.

The large tray came from the family of Don José G. Chaves of Valencia County, New Mexico, a direct descend-

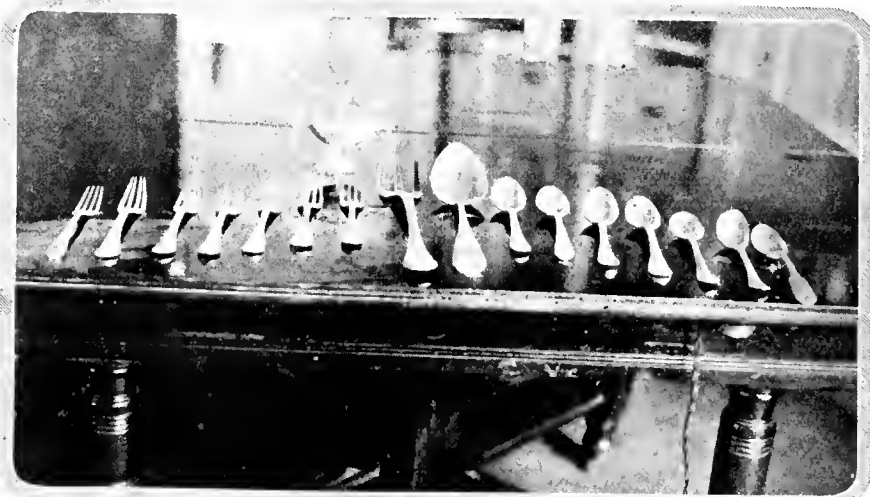
ant of that Chaves of royal blood, Don Fernando Duran y Chaves, the founder of the family, who came in the latter part of the 17th Century, was driven out by the Indian revolutions, and returned with De Vargas, when in 1701 he was given lands outside of the present city of Albuquerque. The Chaves silver bears the name of "Chaves" (as it is sometimes spelled), the ducal coronet and often undecipherable marks, which appear like coats of arms. Many of the plates and goblets, and much of the flat silver, are from the Chaves family.

Whether any of the silver in this collection was actually in the possession of De Vargas is not certain. The ducal coronet of his coat of arms, as illustrated in the Spanish archives of New Mexico, appears on many pieces, and undoubtedly the De Vargas silver was acquired by other old families when disposed of according to his will.

Tembladera and Ewers

The many-sided dish called a "tembladera" was obtained from one of the Cabeza de Vacas (head of the cow) a name well known in Spanish-American history, and often appearing in the Spanish archives. Cabeza de Vaca entered the territory in 1523 with Padre de Las Casas. The donor of this priceless relic vouches that it has been in the possession of his family since they came to the new world from Spain.

(Continued on page 66)



These examples of flat silver brought in by early Spaniards are hand hammered, heavy but simple in design. The shape of the forks is somewhat unusual

**RESIDENCE of
BOOTH TARKINGTON**

*Author—Kennebunkport, Me.
Frederick Wallick—Archit.*

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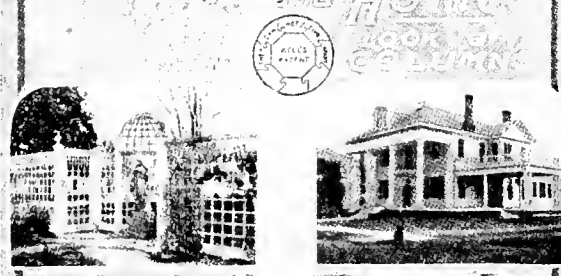
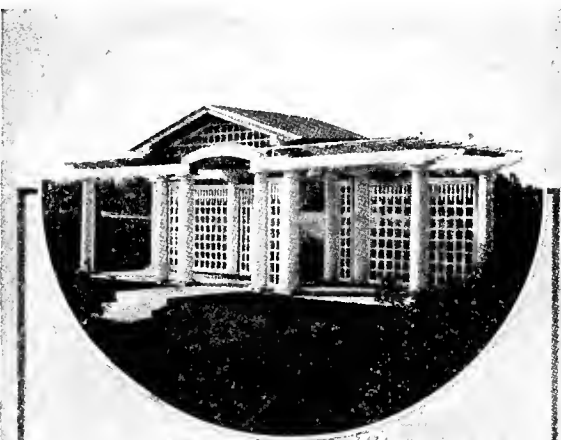
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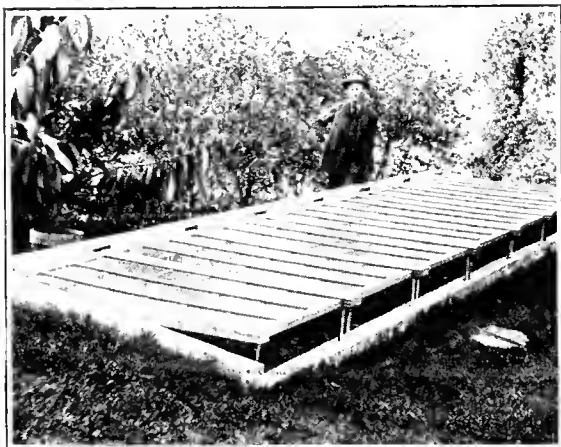
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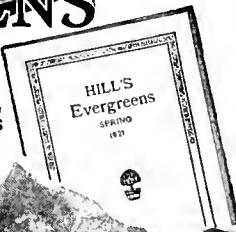
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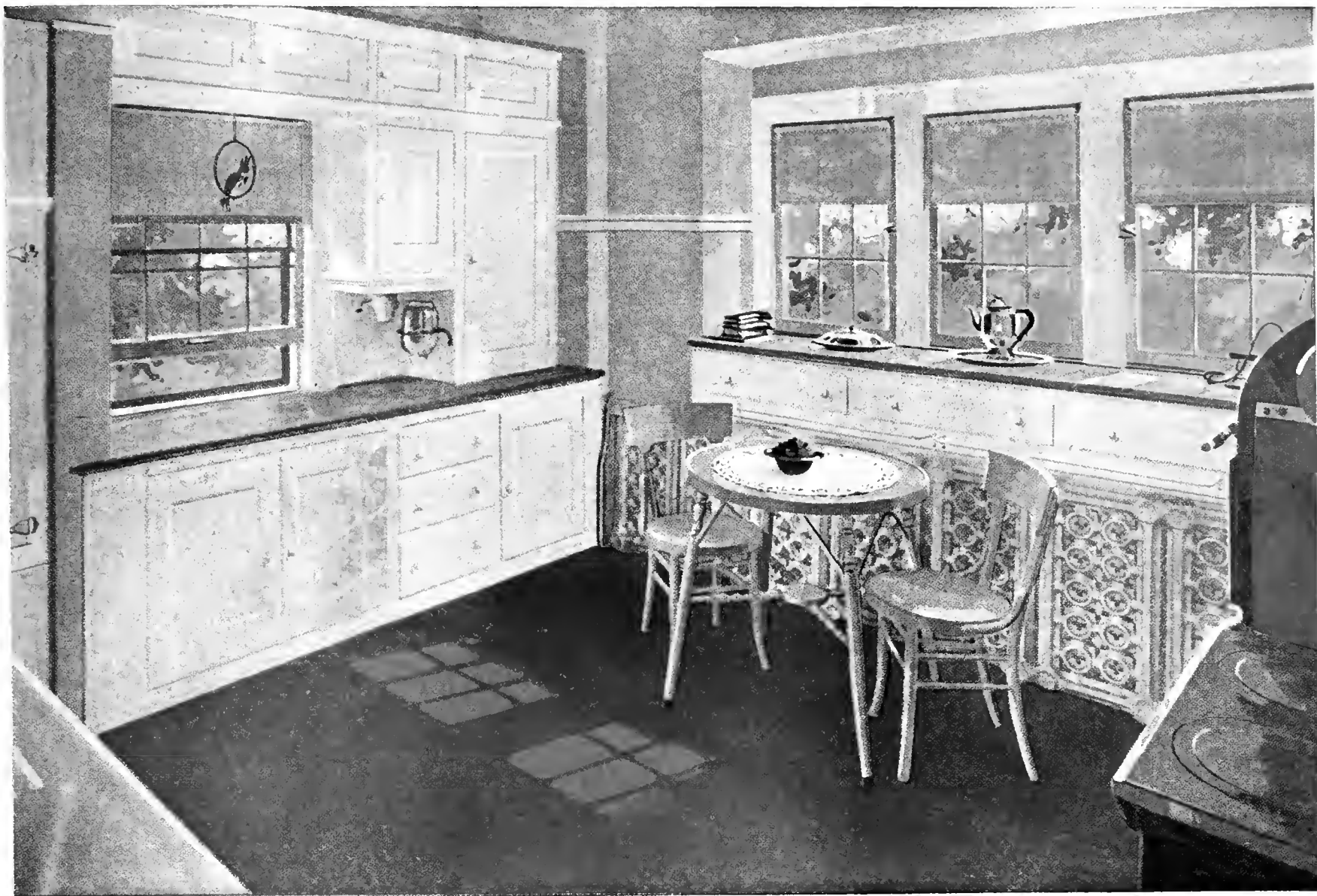


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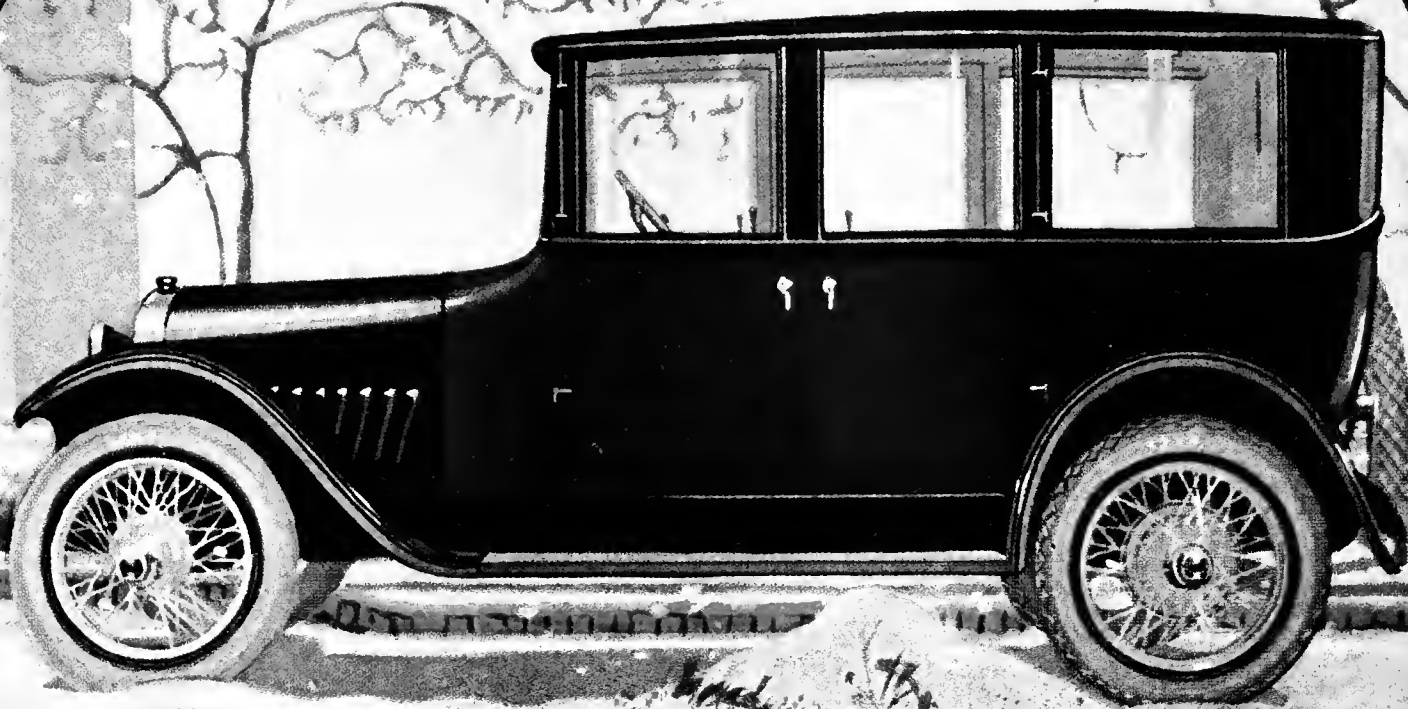


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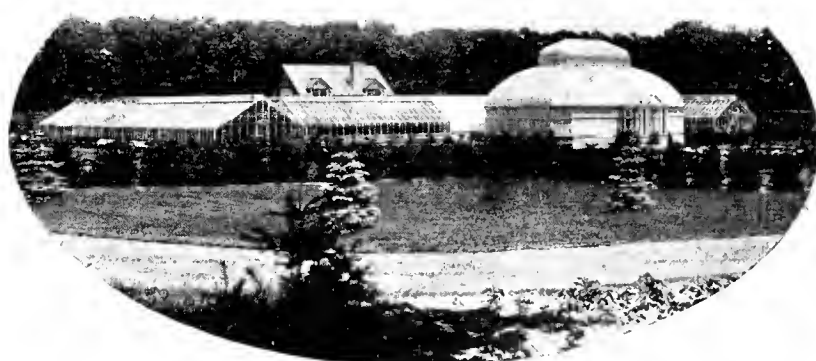
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And we build Greenhouses for the man of modest income; small, attractive, snug, homey greenhouses, where he can be his own gardener.

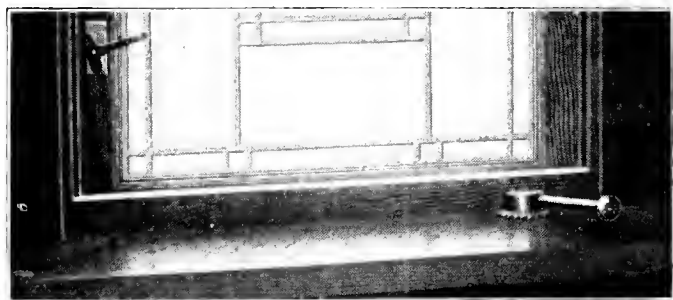
But the Quality of the big Greenhouse and the little one is just the same; for the V-Bar Greenhouse is always built as well as we can build it, regardless of its size.

B V R
GREEN HOUSES



B V R
GREEN HOUSES

W. H. Lutton Company, Inc. 512 Fifth Ave., New York



'BULL-DOG' Adjuster holding sash closed and locked tight.

And in winter, too— 'BULL-DOG' Adjusters mean satisfactory casements.

Folks whose casements aren't practical for northern winters have been unfortunate in the construction of their windows or the selection of their casement hardware.

Casements are snug and weather-tight when swung outward—and equipped with proper adjusters and fasteners.

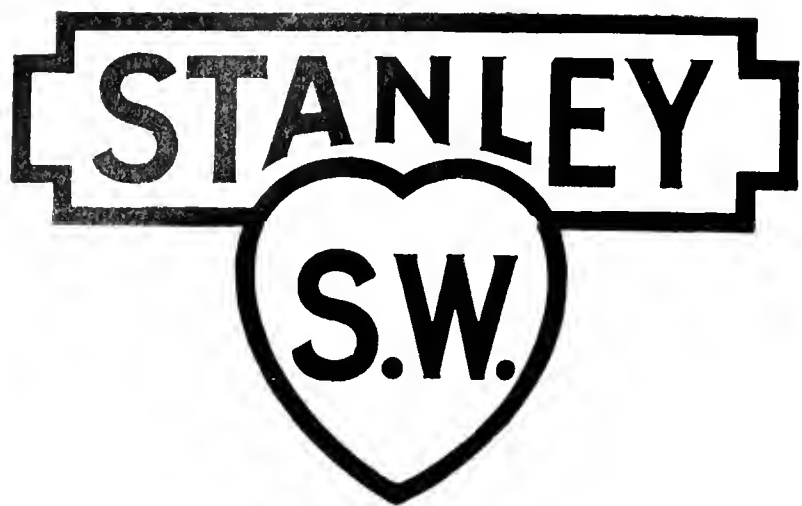
We make only that kind of casement equipment.

Before your plans are completed send for the illustrated "Casement Window Handbook."

THE CASEMENT HARDWARE CO.
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Established 1906

Our new trade mark!



Announcement

THE purchase by The Stanley Works of the Stanley Rule and Level Company will enable us to serve you in the future even more efficiently than in the past.

For more than 70 years the two Stanley Companies have been building steadily towards one end—to make the name STANLEY a mark of dependable quality in

Wrought Steel Hardware and Carpenters' Tools

A new trade mark as here shown has been established as the result of this merger.

The combined experience and facilities of these two great companies will hereafter be devoted to maintaining and increasing the service represented by the name STANLEY.

THE STANLEY WORKS

Main offices and plants:
NEW BRITAIN, CONN.

Branch offices:
New York Chicago San Francisco
Los Angeles Seattle



Goblet, tembladera, beaker and salt cellar brought to America by the Conquistadores.

Silver of the Conquistadores

(Continued from page 62)

*Many of the beakers also came from this family.

The basis, or ewer, has a most interesting history. It was seen in Mexico by a friend of the collectors, and after some correspondence with them, purchased. But when it arrived at the border the customs officials would not let it pass. There it lay for over a year, while lawyers worked to secure its release. Finally the matter was taken up in Washington and after nearly two years the ewer was allowed through the customs on the ground that it was a work of art over one hundred years old.

Many of the beakers and goblets came from Governor Manuel Armijo, who ruled under three governments, Spain, Mexico and the United States. The beauty of these beakers is obvious. A well known authority on silver says that they are undoubtedly latter 16th Century, and are as exquisitely beautiful as any he has ever seen. The round chalice came from Don Manuel Gonzales; other old families represented are: Yrisarri, Montoya, Gutierrez, Garcia, Romero, Abeyta, Juan Marquez, Martinez and Jaramillo.

The Flat Silver

The large fork and spoon are particularly interesting. They were used for serving, of course, but were also employed in cooking. Silver knives were not known. The men used hunting knives, and dishes were so prepared that cutting was rarely necessary; sopas, ground meat balls and stews being the favorite manner of serving meats. An "old timer" told the writer

that he had seen a large fork, similar to that photographed, which incidentally weighs more than a pound, used to spear a roasted young lamb. Fork and spoon were generally placed on the plate in the Spanish colonial way of laying the table.

The marks on the silver would furnish invaluable proofs to silver experts. The mark of the maker, the name of the owner, sometimes his crest, the names of the subsequent owners, half obliterated, the silver test, and the scratched initials of different vandals who wished to mark them as their own, appear on practically every piece.

The collection includes many pieces not shown in the photographs, among which are some plainer plates which it is almost certain were made in Mexico, and were not brought from Spain. Raw silver was plentiful in the new world and Spanish silversmiths could easily supply the lack of sufficient table ware. These latter examples are as a rule not as elaborate, not perhaps as beautiful in workmanship as those made in Spain. Although several small and charming pieces which were secured in Mexico may have originated there, an uncertainty which stimulates much romancing surrounds the entire collection.

Never before has it been written of or photographed, except on one occasion when pictures were taken as models for a superb silver service which was presented by the state of New Mexico to the flagship. Then someone had a bright inspiration, and permission was obtained from the owners to copy the beautiful designs for the benefit of the state's namesake.

Notes of the Garden Clubs

THE Garden Club of Lexington, Kentucky, founded 1916, whose President is Mrs. Howard McGorkle, has seventy men and women included in its membership, eligibility depending on owning a garden and working it. The object of the Club is "To stimulate the knowledge and love of gardening, to beautify home grounds, to aid in protection of native trees, plants and birds, and to encourage civic planting." Meetings are held weekly from March to July, and bi-monthly from September to October.

Field meets are often arranged on members' estates, sometimes of thousands of acres, in suitable season for subjects of lectures. Among these meetings was a trip to "Airdrie", the home of Mr. and Mrs. W. E. Sims, to see the planting of 15,000 roses, and a rock garden with all the native wild flowers and naturalized planting of thousands of bulbs. Another was at Mr. Kenneth Alexander's, with its garden in a natural amphitheatre surrounded by giant trees and shrubbery, where a noted Danish lecturer talked on landscape gardening; and still an-

other at Mr. and Mrs. Lebeue's "Hinata", where there is a Japanese garden. Mr. and Mrs. Louis Lee Haggin designed and laid out their own garden in colonial style, using old box borders and producing a perfect effect of the period.

Mrs. W. L. Carter, one of the organizers and a former president of the club, has a garden 65' x 72', in the city, which is constantly in bloom. In it are roses, 150 varieties of iris, 100 peonies, 5,000 bulbs, and all the worthwhile perennials and annuals.

Some members have grown comprehensive lists of different families of perennials, specializing in delphiniums, hardy chrysanthemums, dahlias, etc., and varieties of annuals such as zinnias, snapdragons and marigolds are grown in groups. Mrs. Carter has cross-fertilized coreopsis and gaillardia, resulting in a fluffy, beautiful flower.

In 1920 the program of each club meeting was arranged by three different members, as a surprise to the club. The May 2nd meeting at Bell Place, the home of Mrs. Arthur Cary's family for

(Continued on page 68)



**Keith's
\$2.50 Offer**

3 plan books, showing 100 designs of artistic bungalows, cottages, or two-story houses—in frame, stucco and brick—with floor plans and descriptions, and 8 months subscription to Keith's Magazine, all for \$2.50.

**Keith's
Magazine**

for over 20 years an authority on planning, building and decorating homes—full of helpful suggestions for home-builders and home owners—25c a copy on newsstands.

Keith-planned homes are different—the utmost in artistic design, distinctiveness, convenient arrangement and comfort. Keith Home-builders Service enables you to get the most satisfactory home with greatest economy.

Set of 8 plan books (260 plans) and year's subscription to Keith's—\$4.50.

Keith Corporation

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Squires Residence, Netherwood, N. J. Architect, R. L. Squires

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Build safety into your home—safety from fire and excessive fuel, paint, repair and insurance bills for all time. A Natco home is easily heated. The air spaces, afforded by the air cells of the tile, retain the heat and keep out the cold to an extent impossible with other materials.

FOR STUCCO
NATCO-HOLLOW-TILE
FOR BRICK VENEER

Let us send you our new book on "Natco Homes." The illustrations, floor plans and descriptions of the many Natco homes shown can't help but show you how to build with safety and economy. A post card will do.

**NATIONAL FIRE-PROOFING
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**Electric Light and Running Water
FROM ONE PLANT**

Before you install a water and light plant in your country home—know Kewanee Systems. One simple, compact Kewanee plant will supply you with all modern conveniences for a lifetime. Kewanee systems are **Real Private Utility Plants**, built by expert engineers with nearly a quarter of a century's experience. More than 150 sizes and models insure your getting a plant that fits. Thousands of beautiful estates, isolated country homes, country clubs, public institutions, schools, etc., etc., have Kewanee light, water and sewage disposal systems. Learn about these high grade, dependable plants. Send for the Kewanee Booklet—Free to home owners.

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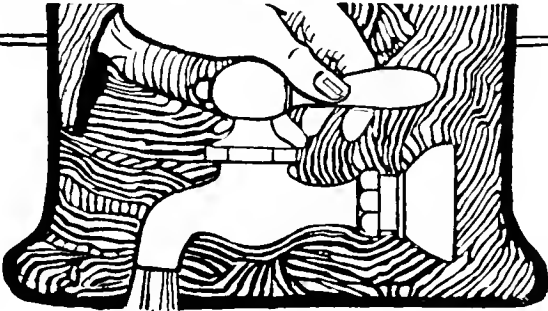
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Complete
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\$60.00

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A rare exhibition of chandeliers, wall brackets, floor lamps, and andirons on display in our galleries.



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Flower Bowl
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NEW YORK

**VICK'S GARDEN & FLORAL
for 1921 GUIDE**

IT'S FREE A WORTH WHILE BOOK WRITE TODAY

For vegetable growers and all lovers of flowers. Lists the old stand-bys; tells of many new varieties. Valuable instructions on planting and care. Get the benefit of the oldest catalog seed house and largest growers of Asters in America. For 72 years the leading authority on vegetable, flower and farm seeds, plants, bulbs, and fruits. 12 greenhouses. 500 acres.

Vick Quality Seeds Grow the Best Crops the Earth Produces

This book, the best we have issued, is absolutely free. Send for your copy today before you forget. A postcard is sufficient.

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Suitable for Any Climate.
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"Representative Cal. Homes"
51 plans—6 to 10 rooms—\$1
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Extra—43 "Little Bungalows"
3 to 6 Rooms—50c

Money back if not satisfied.

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COMFORT

THERE is a world of comfort in getting up on cold winter mornings in rooms pleasantly warm, for certainly no one likes to break the best hour of morning sleep climbing out of a warm bed to open furnace drafts.

Warmth for everyone without the slightest thought or attention is actually possible if you will make

**THE MINNEAPOLIS
HEAT REGULATOR**

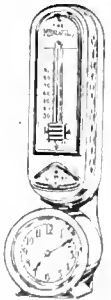
a part of your heating plant. This automatic device takes over entire control of the heating plant. It maintains an even temperature during the day, automatically shutting down the fire at night. In the morning long before the rising hour, it again opens the drafts and when you get up the rooms are comfortably warm.

It does all of this with much less fuel than formerly used—a saving that pays for a "Minneapolis" in two or three seasons.

Used with any heating plant burning coal, gas or oil—easily installed and lasts a lifetime.

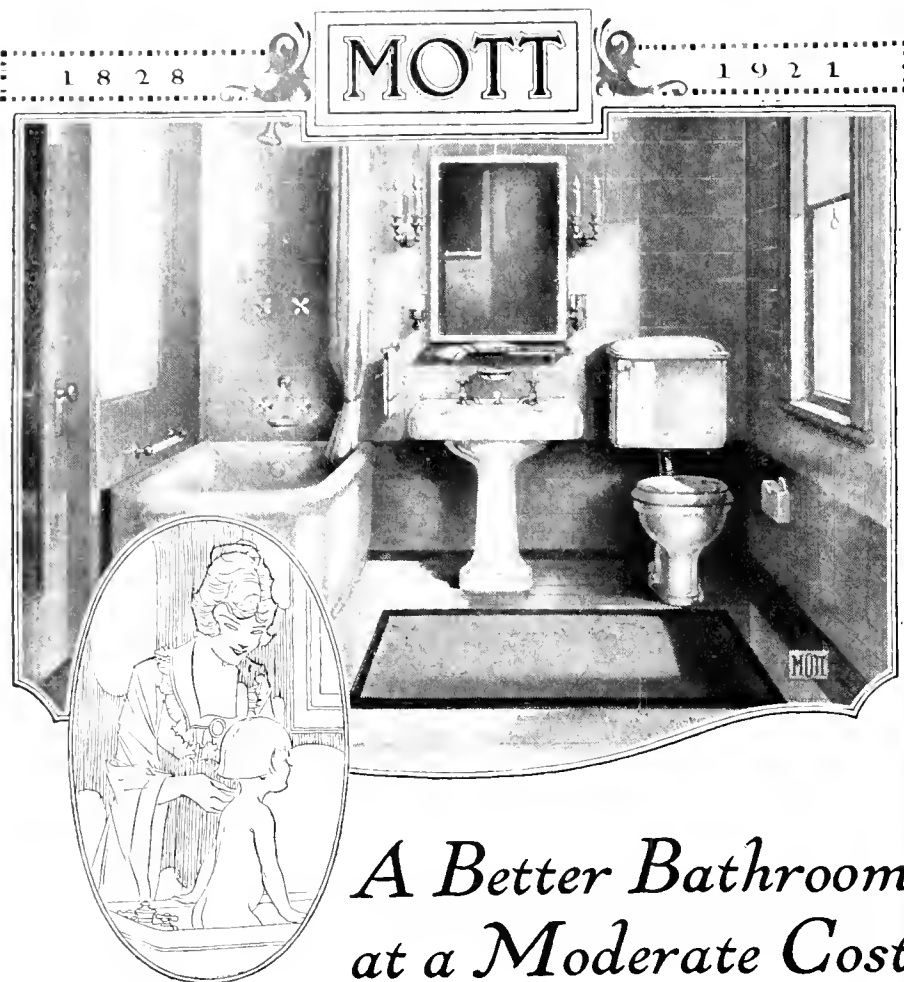
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**Minneapolis Heat
Regulator Company**
2790 Fourth Avenue So.
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Notes of the Garden Clubs

(Continued from page 66)



A Better Bathroom at a Moderate Cost

YOU would say that this bathroom was better than the average? It is, yet it costs no more. The Mott light-weight tub revolutionized the manufacture of solid porcelain baths. There is nothing better, though it is not expensive.

The Villard lavatory is moderate in price yet it is a marvel of the Potters' art in vitreous china.

The Silentum toilet is all that the name implies, and it has an unusually large bowl and water area. While this is not an expensive bathroom, it has a certain style and refinement characteristic of Mott plumbing.

For almost a century the name of Mott has stood for the best in plumbing equipment. It is your guarantee now for quality and dependability.

Send for our latest Bathroom Book. It is just off the press and gives many valuable suggestions in the selection of plumbing equipment for the home in addition to various designs and color schemes in tile, especially prepared by our Tile Department. Write today. Address Department A.

The J. L. MOTT IRON WORKS, Trenton, N.J.
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*Showrooms equipped with model bathrooms.

nearly a hundred years, was addressed by Professor de Waegener, who spoke on the importance of school gardens. Miss Rose and Miss Smith of the Department of Music, Hamilton College, played the piano and violin. Carnations, Japanese peach blossoms, lilacs, tulips, narcissus and English cowslips were shown. At the close of the meeting the flowers were auctioned off.

Professors from the University of Kentucky have addressed the Club on chemistry of soils, landscape gardening, horticultural topics and practical gardening. The Club membership dues are \$1.00, the treasury receiving aid from the sale of surplus flowers from members' gardens, sold every Saturday morning from 9 to 11. The receipts amounted to \$500 in 1920. The public benefits by buying lovely flowers at low prices.

During the war the Club distributed 20,000 tomato and 40,000 cabbage plants, thousands of packets of seed, hundreds of seedlings, bulbs, hardy plants, shrubs and roses to the city school community gardens, orphans' and old ladies' homes. In addition, the grounds of the Blue Grass Tuberculosis Sanatorium were planted with trees and shrubs, money was sent to rest rooms of four schools for delicate children, and other charities were carried on. Also twelve sets of garden tools were sent to the women of devastated France. The most important plan was to plant trees along the Dixie Highway from Lexington to the county line at Fayette.

THE Garden Club of Easthampton, Long Island, Mrs. William A. Lockwood, President, was founded in 1914. To become one of the fifty members, the qualifications necessary are, "Personal interest in horticulture and summer residence at Easthampton". There are meetings every two weeks from June to October, members reading original papers or hearing lectures by professionals on such subjects as bees, roses, growing flowers for exhibition, color, flower arrangement, mistakes in the garden, getting back to peace, or stories of the flowers, the last by H. G. Faulkner. A yearly bulletin is printed giving places of meetings, subjects of lectures and lists for entries for exhibitions. Flowers are shown at each meeting, and prizes awarded. In war time there were no paid speakers, and the annual flower show was given for the benefit of the Red Cross. Among the members of the Club are Mrs. John E. Berwind, Mrs. Donoho, whose iris was painted by Childe Hassam in the "Water Garden", and Mrs. Robert C. Hill, of the Bulletin of the Garden Club of America, who designed her own wall garden on the dunes.

THE Garden Club of New Rochelle, New York, Mrs. Henry D. Winans, President, was organized in 1911, and is comprised of 113 men and women, about two-thirds of whom serve the Club in some way. There are numerous committees, including one on show visiting. Also a librarian, and a list of member specialists to whom one may apply for information on iris, rock gardens, bulbs, shrubs and trees, etc. Mr. William Currie is the authority on roses. Lantern slides, postcard size, are to be made for an evening meeting in the winter.

Meetings are held monthly at homes of members, refreshments being served. Field days are arranged on specific subjects, viz.: at Bronx Park, New York, to view trees, with Dr. Murrill of the Botanical Gardens; at Chester J. Hunt's, Little Falls, N. J., in tulip time, and on

another day to study rock gardens. There are two flower shows, June and September, offering classes in fruit, vegetables, flowers and table decorations. The judges for the last show were the presidents of the Rye and Larchmont Garden Clubs, a professional nurseryman and a garden consultant.

The Club began in January, 1920, to publish a quarterly bulletin, *The Better Garden*, edited by Mrs. Wheeler H. Peckham, a former president. It includes addresses of members, programs and reports of meetings, announcement of courses of lectures on gardening at the Brooklyn and New York Botanical Gardens, timely articles by members, poems, and items of special interest. The Club is in touch with the Royal Horticultural and New York Horticultural Societies, and the American Museum of Natural History. Mrs. Peckham has specialized extensively in daffodils and other bulbs, and Mrs. Lucius W. Hitchcock in rock gardens and iris. Some of the members write for publication and talk to other garden clubs. The program for 1920 began with plans for work, taking up in order lists of best vegetable seeds, models of cold frames, a competitive showing of garden costumes, perennials, Japanese flower arrangement, etc. Vegetable plants and other assistance were given war gardens, and a sale of flowers and garden articles was held for the benefit of the Red Cross. The New Rochelle Club aids in sending a girl to Cornell, offers prizes to children winning the most ribbons in gardening, and has established a rose test garden under the supervision of the Superintendent of Parks.

THE Garden Club of Twenty, Baltimore, Maryland, whose President is Mrs. W. Irving Keyser, was organized in 1914. The members meet weekly during the flowering season, and monthly in winter, exhibiting flowers and exchanging plants. Information is collected on garden pests and their remedies, and other interesting data connected with horticulture. The most important plan the past season was judging gardens, the aim being to keep them up to high standards. Funds are distributed to various city organizations.

THE Garden Club of Allegheny County, Pennsylvania, founded 1914, Mrs. Henry Rea, President, includes approximately 130 men and women, resident members, whose initiation fee is \$15, dues \$10; and also a few non-resident and honorary members. In the last class are Mrs. Henry C. Frick and her daughter.

Meetings are held monthly through the greater part of the year, the hostesses having the privilege of inviting ten guests. Lectures by experts are arranged for. For example, at the meeting at Mrs. Hailman's studio, Darwin tulips were displayed and Dr. O. E. Jennings, Professor of Botany in the University of Pittsburgh and Curator of Botany in the Carnegie Museum, lectured on the structure of tulips, flower and bulb. Or again, "Some Trees and Shrubs for our Gardens", by Mr. William Falconer. Pilgrimages are arranged, as to Sewickley to view the gardens of Mrs. William Thaw, Mrs. Henry Rea, Mrs. Halsey Williams and Mrs. Harry Oliver, with tea served afterward at the Country Club.

In 1918 the Club selected a farm and established the Glenshaw Unit of the Women's Land Army, of which Dr. and Mrs. Jennings took charge. During that season forty-seven young women volunteered, living on the farm and

(Continued on page 70)

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Trees and shrubs, distinctive in quality and large size which will produce an immediate effect

To complete the setting of house and garden



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Have you seen
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Bushy Evergreens At Bed-Rock Prices

Don't wait years for your home to take on a finished appearance; you can obtain the desired effect in a single season with Harrison's Large-Size Evergreens and Shade Trees. Order now for Spring delivery.

Here are a few of our many bargains:

Variety	Size	Price
American Arbor Vitae.....	8 to 10 ft.	\$8.00 each
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All Harrison's Evergreens are dug with root balls and sewed in burlap **without extra charge**. They reach you in prime condition. Order direct from this advertisement. Write today for free Planting Guide and complete list of nursery stock.

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For 40 years, STOKES SEEDS have been noted for *reliability*. This quality is reflected in our catalog. It is truthful in mentioning weaknesses, conservative in praising points of merit. The usual confusion of varietal names is avoided by using the name given by the introducer. The origin, history, culture and use of nearly every item is clearly stated.

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SYRACUSE RED RASPBERRIES

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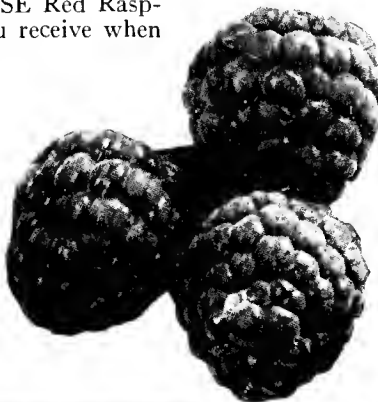
Other new fruits of rare quality are **CACO**, a wonderful, large red grape; the **ROCHESTER** peach and the **HONEYSWEET** black-cap raspberry.

Everything for the Garden and Orchard

Our trees are True To Name. Best varieties of apple, pear, peach, cherry, nut and shade trees; strawberry vines, gooseberry, blackberry, raspberry and currant bushes, shrubs, vines, roses and ornamentals.

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Are the hardest, easiest growing, fresh blooming rose plants in America. Always grown on their own roots in the fertile soil of New Castle. We are expert Rose growers and give you the benefit of a life time experience and the most select list in America. Every desirable rose now cultivated in America is included in our immense stock—and the prices are right.

Our Rose Book for 1921

"ROSES OF NEW CASTLE"

tells you how to make rose growing a success. The most complete book on rose culture ever published, elaborately printed in actual colors. Gives all information that you need. Send for your copy today—a postal will do.

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Rare shrubs, new plants, and variations of old favorites have to pass difficult competitive examinations before they're admitted to my collection.

That's why my catalogue contains such exceptional varieties; inferior sorts can't pass.

To be there, they must be good.

Farr's Hardy Plant Specialties

(seventh edition) the gardener's companion, is too costly to send to everyone but a copy will be mailed on receipt of \$1 which may be deducted from your first \$10 order for Farr's Perennials.

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264 W. 34th St., N.Y. City

1916 Market St., Phila., Pa.

Notes of the Garden Clubs

(Continued from page 68)

working on the four acres under cultivation, while assisting fourteen farmers. One day fourteen girls planted 840 tomato plants, the land having been prepared for them, and another day, six girls and two men picked up from the field and threw into wagons twenty-six two-horse wagon loads of stones. Assistance was also given by the girls in the gardening in the Pittsburgh cemeteries. A second unit under supervision of two members, Miss Ethel Christy and Miss Winifred Jones, was conducted at Sewickley, the volunteers living at home and serving on call, in hoeing, weeding, picking small fruits, etc.

At the suggestion of Mrs. Leonard Barron, the Club decided to give first-aid to farmers' wives in conserving food by providing a motor truck with complete canning equipment, including a three-burner oil stove. This truck carried six or seven volunteer workers and an instructor, visiting farms on request, and also assisted at the North Side Protestant Asylum Farm, and the Slavonic Evangelical Orphan Home, and demonstrated at the Imperial Fair. The County Commissioners provided maintenance fund for the truck.

In 1919 the Club granted fifteen scholarships to girls for the summer course at the Woman's Horticultural School at Ambler, Pa. This year the chief work is with schools in the county, offering prizes to children for raising and canning best vegetables, and aiding the farmers as much as possible with their various "direct market" enterprises.

THE Garden Club of Warrenton, Virginia, whose President is Mrs. Samuel A. Appleton, and which was founded in 1907, was the first garden club in Virginia, and a charter member of the Garden Club of America and of the Federation of Virginia Garden Clubs. This Federation was organized May, 1920, by the James River Garden Club, Richmond, Va. There are thirty women members, meeting weekly during the spring and early summer, later on at greater intervals, and all working in their gardens. Programs are informal and plants exchanged. The constant aim is to extend love and knowledge of gardening in Virginia, and all work is strictly horticultural. Plants are sold at the Woman's Exchange. An annual flower show is held at the Town Hall in June.

THE Garden Club of Ridgefield, Connecticut, Mrs. George P. Ingersoll, President, was founded in 1914, and has a membership recently increased to eighty-five. For five months in the year during the gardening season, the Club meets bi-monthly, with exhibitions of flowers, fruit and vegetables. Lectures are arranged for or papers are read by members. A show, free to the public, is given in the Town Hall in September, every member pledged to make an entry. Special new classes in 1920 are for photographs of gardens, miniature gardens, and bouquets, old and new. A cup is offered to be won by the best vegetable exhibit for three consecutive years.

Twelve members have designed and made gardens, mostly of the formal type, with arbors, pergolas, decorative sculpture, bird baths, sun-dials, etc. Three members have hybridized, Mrs. Boutelier having grown a new peony. One member, a young girl, after taking the Cornell agricultural course, runs a farm successfully.

During two years of the war, the Club maintained a camp for forty-eight convalescent soldiers. This year special attention is paid to 126 school gardens,

and great emphasis is laid on the bettering of fruit trees in the locality. A committee of the Club raises its funds up to \$500, employing a man to keep the streets neat, and the Club plans making a park in the center of the village with seats and a band stand for weekly concerts. Mrs. A. Barton Hepburn is a former president.

THE Garden Club of Shaker Lakes, Cleveland, Ohio, President Mrs. James H. Rogers, founded 1915, has fifty active and three honorary members. Meetings are held monthly throughout the year, December excepted. The majority of the members work in their gardens and write papers for the meetings. The chief accomplishment of the Club has been the uniting of the women of Shaker Lakes village, and beautifying the park surrounding Shaker Lakes. Mrs. James Rogers has superintended the planting for the Home for the Blind, and Mrs. K. F. Gill, the planting for the Maxfield Country Club. The contents of the Club's treasury were turned over to the Women's Land Army. A bird feeding board and beautiful carved stone bird bath have been presented by the Club to the Shaker Heights school.

THE Garden Club of Plainfield, New Jersey, Mrs. Frank Otis Herring, President, organized 1913, numbers seventy-five members, and meets every two weeks from April to November, when plants are offered for exchange. A dahlia show is held by members in the autumn.

A request from the Raritan Arsenal for flower beds for their camp brought an enthusiastic response from the Club. Besides flower beds laid out surrounding the Administration Building, a garden was planted between the hospital buildings, and a summer-house was built. The President, Mrs. Herring, motored many miles soliciting shrubs and plants, receiving \$2,000 worth, which were carried to the camp in army motor trucks. The Arsenal now has assumed the care of the place.

THE Garden Club of Norfolk, Virginia, Mrs. L. W. Spratling, President, was founded in 1915. It is limited to fifty active members, and includes men among the associates. Meetings are held every month except from June to October. The program is formed of papers by members, and a question box. A flower show is held in May.

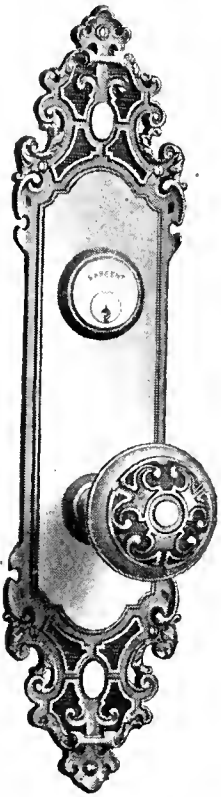
Seeds saved from members' gardens are put up in envelopes marked with the Club name and sold among the members. Planting of more vegetables and fruits is still urged to reduce the H. C. L. War work included planting of window boxes at the Navy Y. M. C. A. and intensive campaigning for war gardens and canning of food, and a committee supplied the Naval Hospital with flowers and sent seed to devastated France and Belgium. The Club has planted the grounds of the Protestant Hospital with shrubs, etc., and has laid out the planting for several city parks.

In the public schools manual training classes have been encouraged to make bird houses, members of the Club going out with Boy Scouts to see them properly placed. Largely as the result of efforts on the part of the Club, the State Legislature adopted dogwood as the State flower, and the Norfolk Garden Club before each Arbor Day circularizes the public schools, pleading for the perpetuation of the dogwood by planting it in the school yards and public places.

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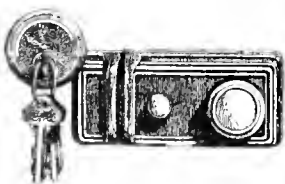
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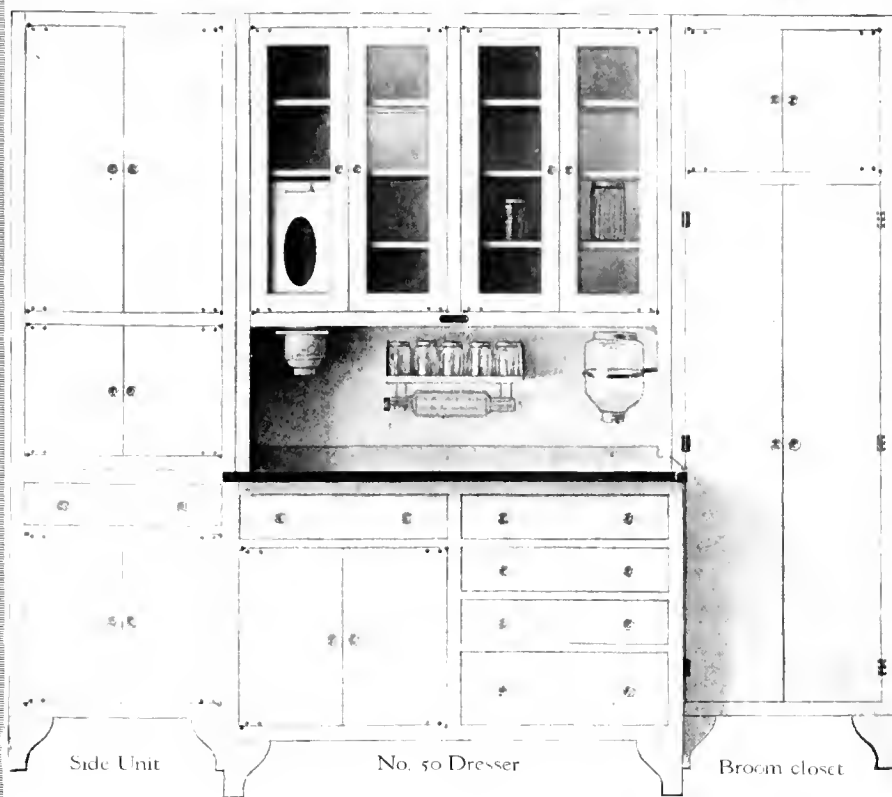
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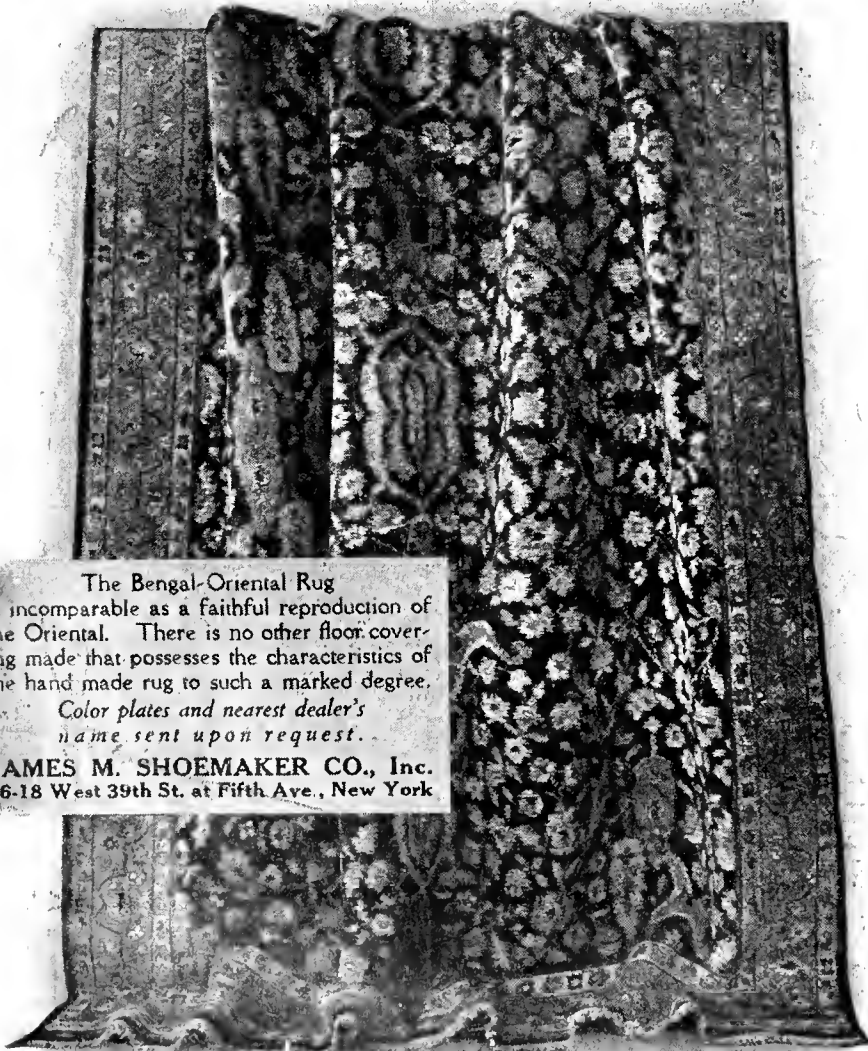
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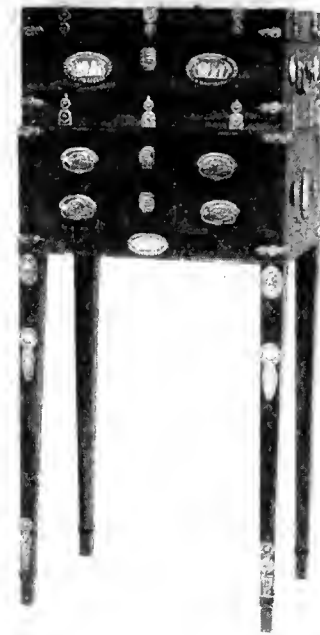


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Dark blue background. Many shades of French blue, old rose, light rose, sage green, gold and taupe have been used in the design



A famous cabinet is this 18th Century English design inset with Wedgwood Jasper ware medallions

The Princely Cabinet

(Continued from page 23)

cabinets were fitted with drawers and closed with doors. Jewelry, gems and money were treasured in these receptacles. One of these box-like cabinets was sent from Italy to Francis I. It had a covering of gilt leather finely tooled à la moresque. With the development of the cabinet proper, these small box-cabinets still held their place along with the newer forms for many years. Finally they were discontinued as the large cabinets became more and more in demand, more and more sumptuous.

German and Flemish Work

In the north countries the cabinet still held to the cupboard appearance and became more and more monumental, never achieving the grace of the Italian pieces from Florence and the south. There was, likewise, a "gloomier" note in the cabinets produced in the northern cities of Italy. It was these northern cities which inspired the Southern German cabinets, but the Germans clung to their domestic Gothic qualities so that their cabinets were a mixture of elements. Flanders and Burgundy soon came to produce marvelously wrought cabinets and Antwerp found herself renowned for her cabinet-makers.

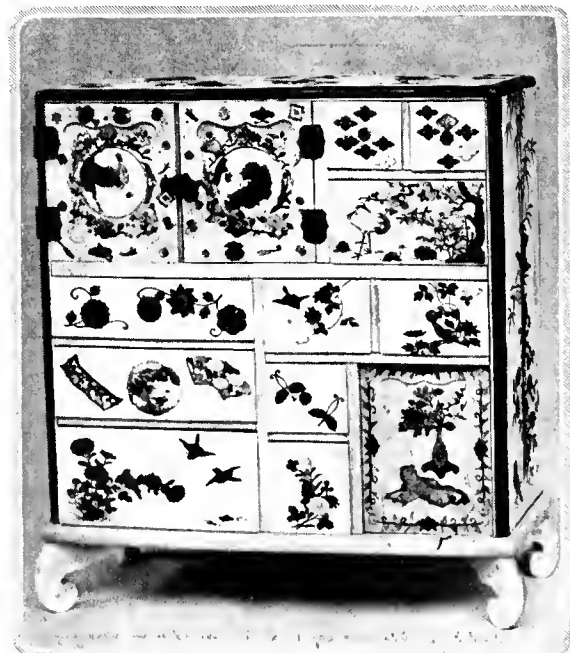
Naturally, by reason of political affinities, Spanish cabinet design was influenced by Flemish craftsmen. Indeed

the fame of the Flemish cabinet-makers led Henry IV of France to send French workmen into the Low Countries to study the art. Jean Macé and Pierre Boulle were two of them. The Flemish designers and craftsmen of the best period produced many pieces having doors with painted panels.

French Patronage

Louis XIII encouraged the importation of Italian cabinets, and both this king and the Queen-Mother, Marie de Medici, had Florentine cabinet-makers working in France. In an inventory of the effects of Cardinal Mazarin we read of an ebony cabinet with molding on the sides, unornamented outside, the front divided into three arcades, six niches, in four of which were tiny figures bearing silver bouquets. The doors were ornamented with eight lapis-lazuli columns, silver columns, and the rest of the cabinet ornamented with cornelians, agates and jaspers set in silver. Over the arcades jasper masks and twelve jasper "roses" were set "mixed with six oval cornelians". The rest of the cabinet was "ornamented with silver let into the ebony in cartouche and leaf-work". In another of the Cardinal's cabinets Apollo and The Muses were represented, while Dominico Cussey made one for his patron of the arts of ebony inlaid with silver and pietra dura.

(Continued on page 74)



Ivory inlaid with mother-of-pearl makes this early 19th Century Japanese cabinet a rare and beautiful example



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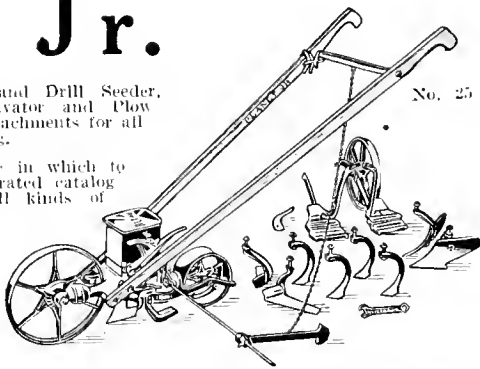
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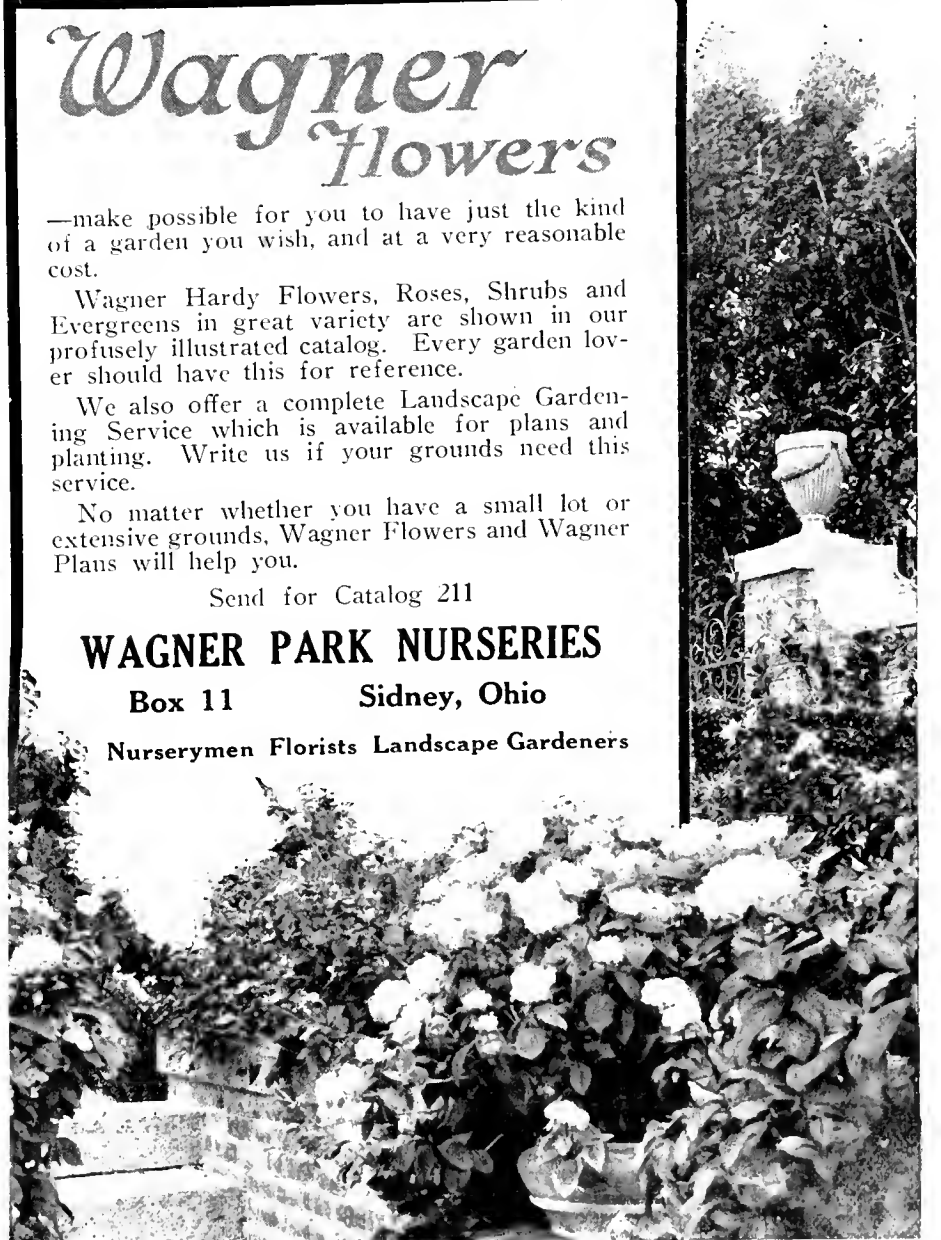
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The Princely Cabinet

(Continued from page 72)

This last was one of two of the Cardinal's cabinets known as Cabinets de la Paix by reason of their having been ornamented with figures representing Peace. They stood some 8' high, were 5' 3" wide and 19" deep,—princely cabinets, indeed!

Dutch Work

The ébénistes and the marqueteurs of the first half of the 17th Century, especially the Dutch cabinet-makers, produced a quantity of massive furniture and the lines of the cabinet followed the trend of contemporary taste, the key-note of which was sounded by such designers as Paul Vriedeman de Vriessl, Crispin de Passe, Serlie and others.

In Germany the cabinet assumed a monumental cumbrousness. One made for Philip II, Duke of Pomerania, between 1611 and 1617, designed by Philip Heimhofer of Augsburg and made in the shop of Baumgartner in the same city required some twenty-five workmen in its production. This cabinet is now in Berlin.

The English have always given much attention to the adornment of their homes. What could not be found in England they sought abroad. In the Verney Memoirs, for instance, we find Sir Ralph Verney recording how "My lady Lisle desires an Ebony Cabanet and for Dore or none, she leaves it to me and I cannot meet with an Ebony Cabanet, that's good, I can have choice of torties shell, garnished out with very thin silver or gilt brass, which I like much better". As early as 1550 an English inventory lists "a fayre large cabinett, covered with crimson velvet with the King's arms crowned".

Dutch marquetry furniture was in the ascendancy early in the 17th Century and many marquetry cabinets were im-

ported by the English during the reign of William and Mary. From Queen Anne onward the cabinet in English furniture followed the styles of other English furniture. Chippendale's hanging cabinets and standing cabinets in the Chinese style are especially interesting. French cabinet-makers were, of course, greatly patronized by English collectors, and the old pieces inspired by André Charles Boulle had been eagerly sought for. But, in the 18th Century, those tall wall cabinets adorned with carving and marquetry, pride of the dwelling, were now banished to ante-chamber and dressing-rooms, their grandeur being out of harmony with the lightness of the newer styles of Chippendale, Hepplewhite and Sheraton. The delicate cabinets of the later styles took their place. In the Georgian Period the glass-front cabinets of satinwood and of tulipwood came into great vogue.

In France and America

In France the cabinet followed the styles of the Louis and received equal attention from the designers of the Empire. The first quarter of the 18th Century had seen the French ébénistes launched successfully with their imitations of oriental lacquer, and then followed the marvels in ormolu ornament, continued in the Empire furniture.

In America the cabinet has always been a favorite piece of furniture. Before the year 1700, cabinets were brought into the Colonies and not a Colonial mansion but possessed one or more. To the collector of objets d'art the antique cabinet is a delectable possession, a veritable retreat for one's treasures, a shelter for one's hobbies, and an object which collectors will do well to make note of in the year's resolutions.

Rose Notes from the Department of Agriculture

THERE are right and wrong ways to cut roses. The choice of the latter may seriously injure the blossom-producing properties of the plants. This applies particularly, of course, to rose plants chosen and grown especially for cut-flower production. Such roses will be largely of the perpetual blooming sorts.

When a rose is cut from such plants—tea roses or other perpetual bloomers—only two or three eyes of the current season's growth of that branch should be left on the plant. This should give the roses very long stems. Succeeding blossoms should be cut close to the ground. It will seem like destroying the bush to take so much off it, but if the object is the production of roses, the cutting away of the surplus wood will attain the desired end.

If the spring pruning has not been sufficiently severe the plant is likely to have long, naked stalks and short stems to the flowers. With this character of growth only one or two strong leaf buds should be left on the branch when the flower is cut, so as to stimulate as much growth as possible from the base of the plant.

The greatest temptation to leave wood is where there are two or more buds on one branch, some being small when the terminal one is open. This temptation to follow a bad practice can be avoided by pinching off all side shoots after a bud has formed on the end of a branch. This prevents the formation of two or more buds on one stalk. This summer pruning will encourage additional blooms on varieties which bloom more than once a year.

Roses are not particularly well adapted to hedge making, but are sometimes used for this purpose. The briar roses make a good hedge if severely and frequently pruned, but most roses are neither sufficiently compact nor sufficiently branched to make a really good hedge. The Rugosa rose makes a handsome summer barrier, but is so poorly branched that even in summer it does not give protection against small animals, and in winter it does not have a hedgelike appearance. It may be found that some of the untried rose species will be valuable for this purpose.

Hedges need to be closely pruned. This is probably best done twice a year, in the winter or spring and again after flowering time, pruning severely for outline and compactness.

Most so-called rose hedges are rows of cut-flower roses, usually pruned for mass of bloom, with little of the appearance of a hedge except at the height of bloom. Where a few weeks' appearance of barriers is all that is needed hybrid perpetual and hybrid tea roses may be used as well as other species for this purpose.

The hedge should be planted in a trench 3' wide and 2' deep, filled with soil prepared as for a bed of cut-flower roses.

The use of low growing or trailing roses as covers for certain plots of ground about homes or in parks often adds greatly to the attractiveness of such places. *Rosa lucida* can be used to advantage for covering poor banks with foliage to a depth of 2' to 3'. *Rosa nitida* may be used in the same

(Continued on page 76)

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R o s e N o t e s

(Continued from page 74)

way for a lower cover. This variety grows to a height of only 18". The Wichuraiana, already mentioned as a climbing rose, is a trailing rose when given an opportunity and makes a beautiful almost evergreen ground cover with small, glossy, dark-green leaves. It is useful for banks, the sides of steps, or for hanging over rock cliffs or retaining walls. When permitted to trail it mats closely and roots at every joint. Some training but little pruning is needed when it is used in this way.

A tree rose is a bush rose grafted 3' or more above the ground on a long, straight stalk of a briar, Rugosa, or other strong-stemmed rose. These bushes are not very satisfactory in the United States, because the stocks now available do not seem able to stand the hot sun and hot drying winds of the climate of most of this country. In western Oregon and western Washington they succeed. Their appropriate use is only in connection with a formal design, either in special gardens or near buildings.

Pruning

The quality of the blossoms produced as cut-flower roses can be controlled largely by pruning. For the production of individual blossoms of greatest perfection, as well as to secure a succession of bloom, severe pruning must be practiced. When a large number of blossoms of small size is the aim, the pruning is less severe. Where the greatest amount of bloom is desired, without regard to the size or quality of the individual flowers, the least pruning is done.

If dormant roses have been set out in the fall, one-half the wood will have been removed. In the spring these roses should be cut back more, leaving only two or three stems with four or five eyes on each. This will leave them 6 inches or less in length. When dormant roses are planted in the spring they should be pruned at the time of planting, leaving four or five eyes on a stem, as above recommended. In regions where there is no danger of injury from frost or dry winds the final pruning, as described for spring, may be made in the fall. After the first year pruning should be done as soon as freezing weather is over. In regions where roses never suffer from cold it may be done in the fall. All weak wood and crossing branches should be removed every year. For fine specimen blooms on hybrid perpetuals, the remaining shoots should be shortened to four or five eyes. For the greatest mass of bloom only one-third to one-half the length of the shoots should be cut away.

In regions where cold sometimes injures roses, teas and their hybrids should be trimmed later than the other classes, or about the time growth starts. They should be trimmed in the same manner as the hybrid perpetuals. China, Bengal, and most roses should be treated the same as the teas and hybrid teas, except that it is not desirable to cut them quite so closely. Bourbon roses should have only half the length of the shoots removed. Summer pruning is desirable.

Special Pruning

A special type of pruning should be practiced in fall in sections where winter protection is necessary. Under such circumstances it is desirable to cut back the tops in the fall to within 30 inches of the ground to allow of more easily covering the bushes. This should be followed in the spring by the regular pruning. The long stems left in this fall pruning help hold the winter mulch from blowing away and from packing too closely. They are also long enough to allow considerable winter killing and

yet have sufficient eyes left to insure ample growth for the next season's bloom.

Time of Planting

In deciding the time to plant cut-flower roses, the gardener must take into consideration the kind of plant, the location, and, to a certain extent, the season. The roses may be obtained either as dormant or potted plants. It is best to use the former and plant in the fall in those sections where the temperature does not fall below 10° F., where the winter winds are not exceptionally drying, and where the soil has been so prepared that it does not heave badly. In other places spring planting with potted plants is best. If budded or grafted roses are used they must be planted deeper than own-rooted roses would be, because of the liability of shoots starting from the stock below the scion. The point of union between the stock and scion should be planted 3 inches under the ground. By planting in this way the scion will have an opportunity to form roots from the part of the stem in the ground and thus become at least partially own-rooted. Planting the stock so deeply discourages the formation of new shoots from it. If any appear they must be removed at once.

Potted plants, as opposed to the dormant sort, should be set out in the spring after the maples come to leaf, or not over two weeks before the oaks come into leaf. With potted plants no root pruning is necessary, as any pruning required should have been done at the time of potting. Where the roses are small and suited to the size of the pot, the balls of earth are planted with the top half an inch or so below the surface. The soil is compacted about the ball without breaking it. These roses are watered in the same way as dormant plants.

Field grown plants, especially the larger sizes, usually have long roots which are doubled up when placed in a pot. In planting them in a garden, the roots should be straightened out, but great care should be taken in this process not to disturb unduly the soil adhering to the roots. By having the ball of earth quite wet, its breakage does not cause the complete dropping away of the soil when it is disturbed for the purpose of spreading the roots. Good earth must be well compacted about these soil-covered roots, and the whole should be watered and dry soil put about the plants after the water has soaked away.

Spacing Roses

Hybrid perpetual roses should be set from 2 to 3 feet apart, depending on the vigor of growth and the locality. When the greatest mass of bloom is wanted the vigorous ones had better be 3 feet apart. When used in the South they should be slightly farther apart, but because most of them bloom only once during the season, or at most only in the spring and fall, they are neglected there in favor of kinds more desirable for the region.

Tea roses should be planted from 18 to 30 inches apart, depending on the vigor of growth and proposed treatment.

The hybrid tea roses have a greater range of character of growth even than the other kinds discussed, and the proper distance for planting corresponds. The planting distance is from 20 inches to 3 feet, being greatest in the warmer regions where they get an abundance of water, and least where they are retarded in growth by cold winters or dry summers.

The China and Bourbon roses should be planted about as far apart as the hybrid perpetuals.

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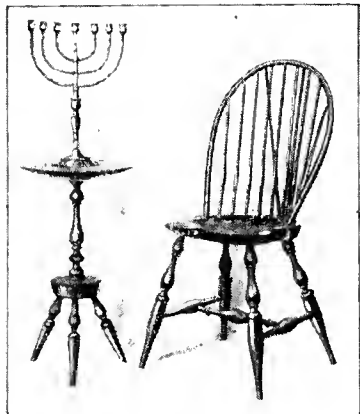
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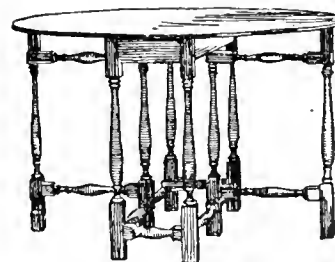
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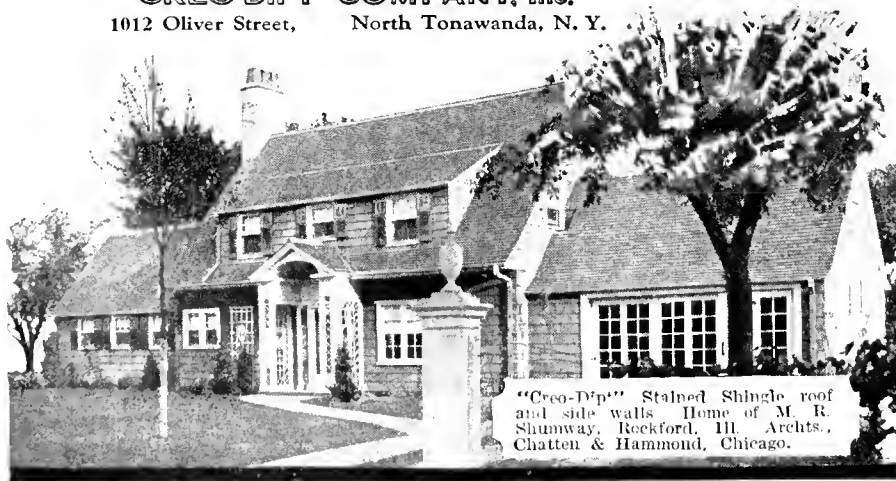
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A Separate Bed for Cut-Flower Roses

ROSE lovers who heretofore have confined their attention to general-purpose roses, cutting their house flowers from plants used for lawn or border ornamentation, or for covers for arbors, should find it desirable to plant a special rose garden for cut flowers. This is practically the only plan that will result in the production of blossoms of highest quality. A separate garden plot is desirable for roses for cutting because such plants require special care and attention and need more room and cultivation than roses adapted to border planting. Their segregation in a bed of their own also facilitates treatment for insects and fungus attacks.

Varieties

There are a multitude of varieties of roses of different hues available for use in a cut-flower garden, so that every rose gardener should be able to find some to please him. The principal groups of these are: Hybrid perpetual, teas, hybrid teas, Bengals, Bourbons and Chinas.

The hybrid perpetuals are the hardiest of the cut-flower roses and are the only ones to be relied upon in the colder parts of the country and in the rural districts of the dry-land region. They usually bloom only in the early summer, but sometimes bloom a second time if thoroughly pruned, especially if given a midsummer check by dry weather. In the warmer sections, with plenty of moisture, the hybrid teas are more desirable. When properly treated, the latter bloom from spring until cold weather. They will succeed on the southern portions of the Great Plains if they can be irrigated, but are not adapted to the sections of that region where irrigation is not available.

Tea roses are more tender than hybrid teas. Although some of them are weak growers, they are most attractive. They succeed well in the South Atlantic and Gulf States and on the Pacific coast. These and the hybrid teas provide the most satisfactory roses in the regions where they succeed.

The China or Bengal rose is one of the forms from which a great many of the garden roses have been developed. But few of these varieties are now offered by nurserymen.

The Bourbon rose is best known through the variety Souvenir de la Malmaison, which in hardiness compares favorably with the hybrid teas. There also are other varieties.

The selection of varieties is best made after consultation with near-by growers or nurserymen who are most familiar with local conditions. The larger rose-growing firms are also in a position to make reasonably safe suggestions for any region if given full information as to location, exposure, kind of soil, and other local factors.

Roses adapted to culture for cut flowers, the gardener will find, show most plainly the results of the long period through which roses have been selected and bred. Greater specialization in methods of treatment also will be found here than among other types

of flowers. Plants may be had from nurseries in "own root," "budded," or "grafted" form.

The advantage of grafted and budded roses is that they are more vigorous the first few years, but they have to be watched closely to prevent shoots starting from the stock, as such shoots take the sap and thus starve the scion. The expert who constantly can watch his plants may be successful with grafted and budded roses, but the average grower would do best to use own-rooted plants, even though they do not grow so fast. The few varieties that succeed only when grafted should not be tried until the grower has become expert in handling roses. Climbing roses are grafted less often than hybrid perpetuals, hybrid teas, and teas.

Plants are propagated under glass and in the field. The field-grown plants are usually rather more robust and more likely to withstand adverse conditions.

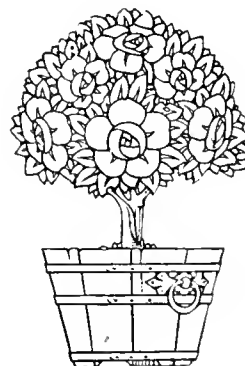
The size or age of the plant to use is largely a matter of choice. They are offered in various sizes, from 1 to 3 years. The plants from cuttings are smaller than the other plants of the same age and variety. Three-year-old plants give the quickest results. Two-year-old plants can be transplanted more successfully than older ones and are rather more satisfactory. One-year-old plants have to be grown for a year before any real results are obtained in the way of bloom. The first year the flower buds should be picked from this small size as soon as formed, to let all the strength go into growth.

Soil, Drainage and Fertilizer

Cut-flower roses thrive in a well-drained soil that is not too dry and is well supplied with organic matter. The hybrid perpetuals succeed best in clay loam or in a soil with a clay subsoil. They do not succeed so well in gravel soils. Many of the tea roses and their hybrids succeed in very light lands if well supplied with organic matter and water, although the ideal soil is a loamy one. A well-enriched soil and one reasonably constant in its ability to supply the plant with moisture is the chief requirement. On the other hand, it must be well drained, as roses will not grow when water stands about their roots.

In heavy clay soils or wherever water is liable to stand, it is desirable to provide artificial drainage. This is best done by excavating to a depth of 3 feet, placing a 12-inch layer of stones in the bottom, covering these with inverted sods, and then refilling the bed with well-prepared soil. This layer of drainage should be connected with some proper outlet for carrying off the water. A drain of a similar layer of stones, 1 foot or more wide, or a tile, should lead to some main drain, a sewer, or to an opening on lower land, so that surplus water will be carried away immediately. In well-drained soils such special precaution is not necessary. Sometimes the layer of stones without the outlet drain will be sufficient.

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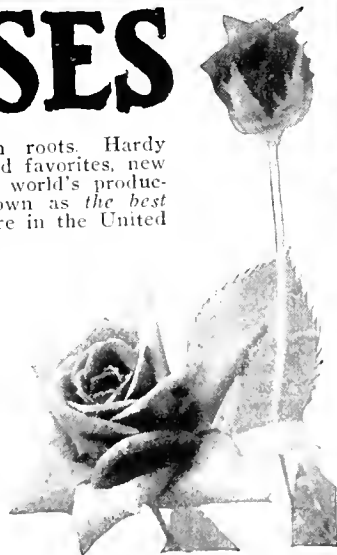
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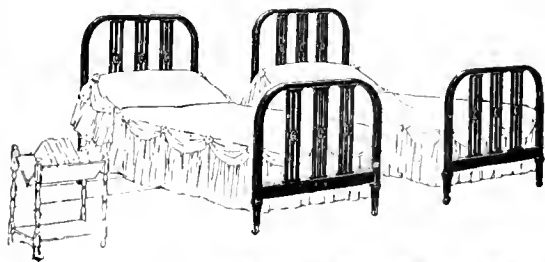
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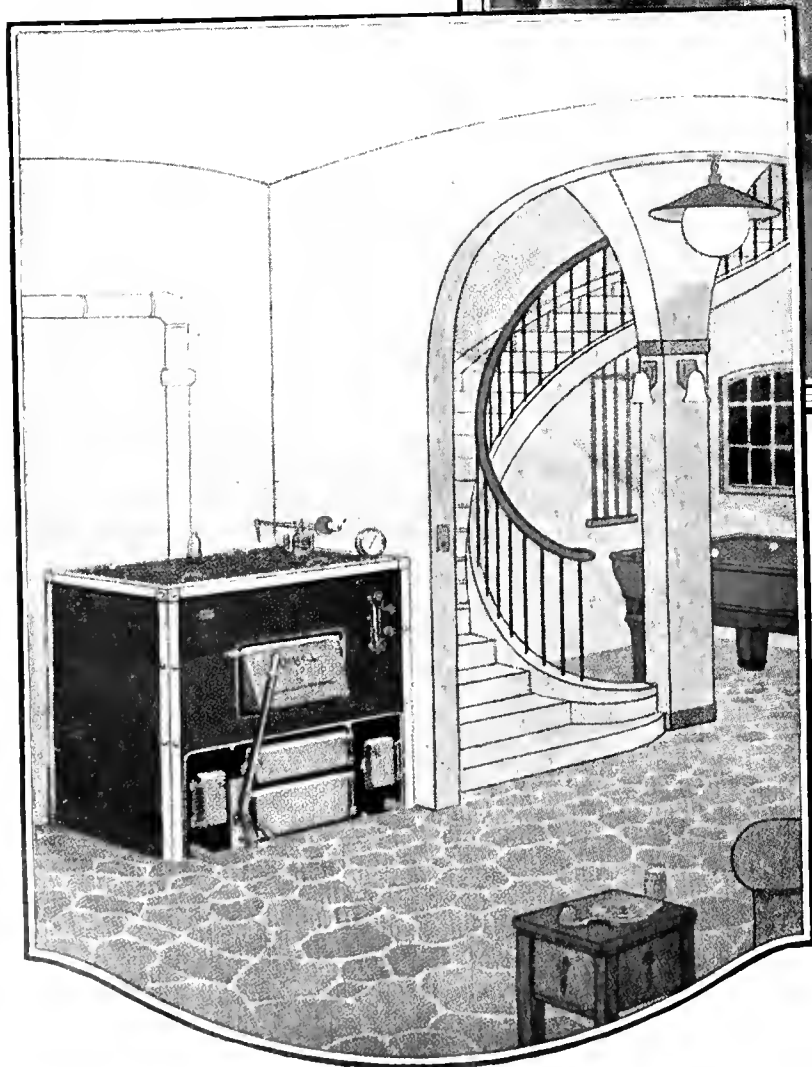
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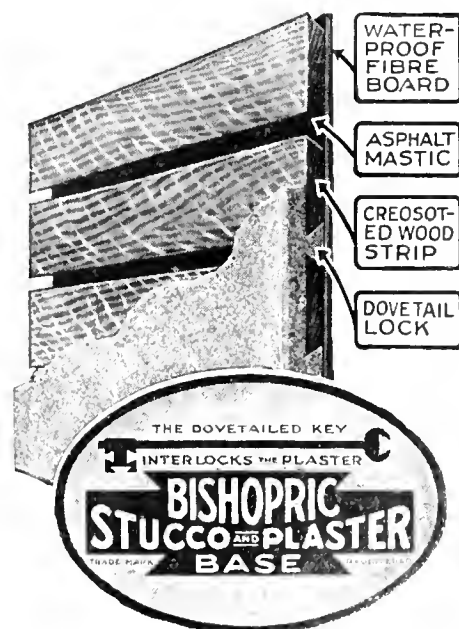
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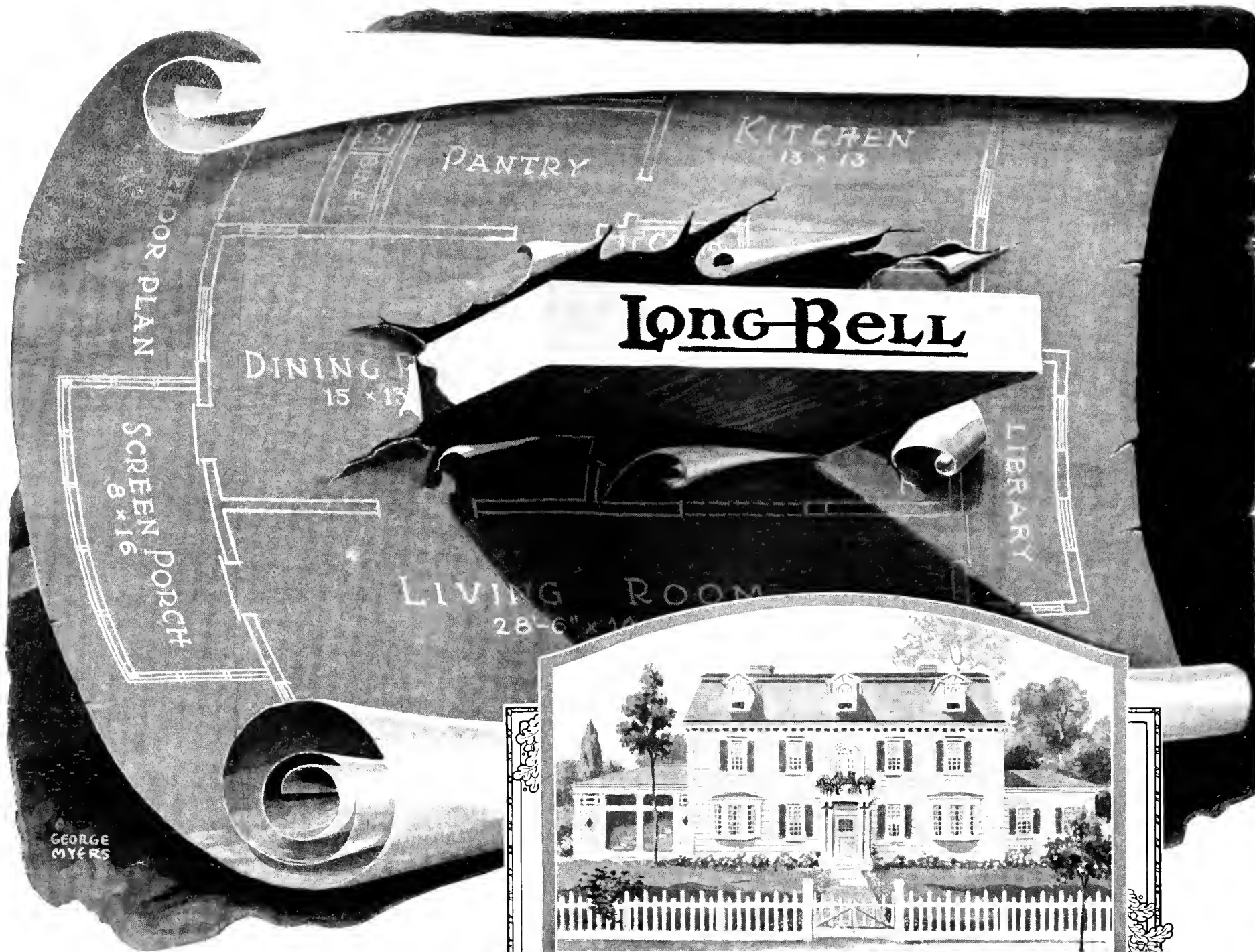
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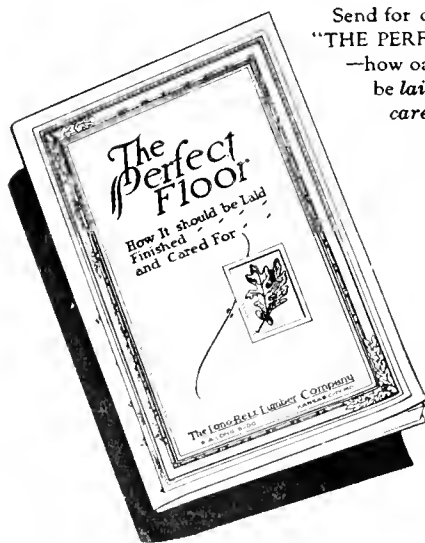
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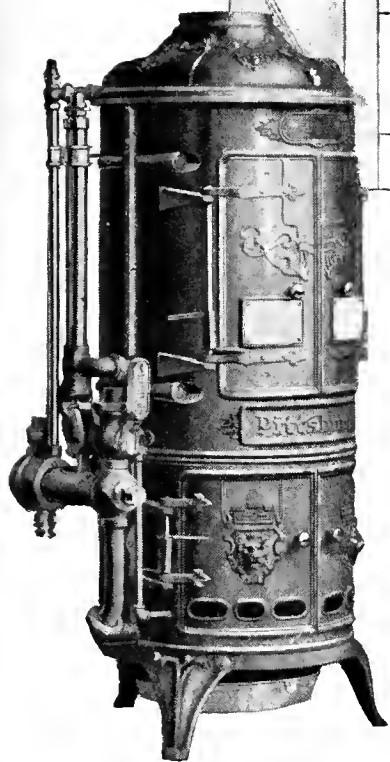
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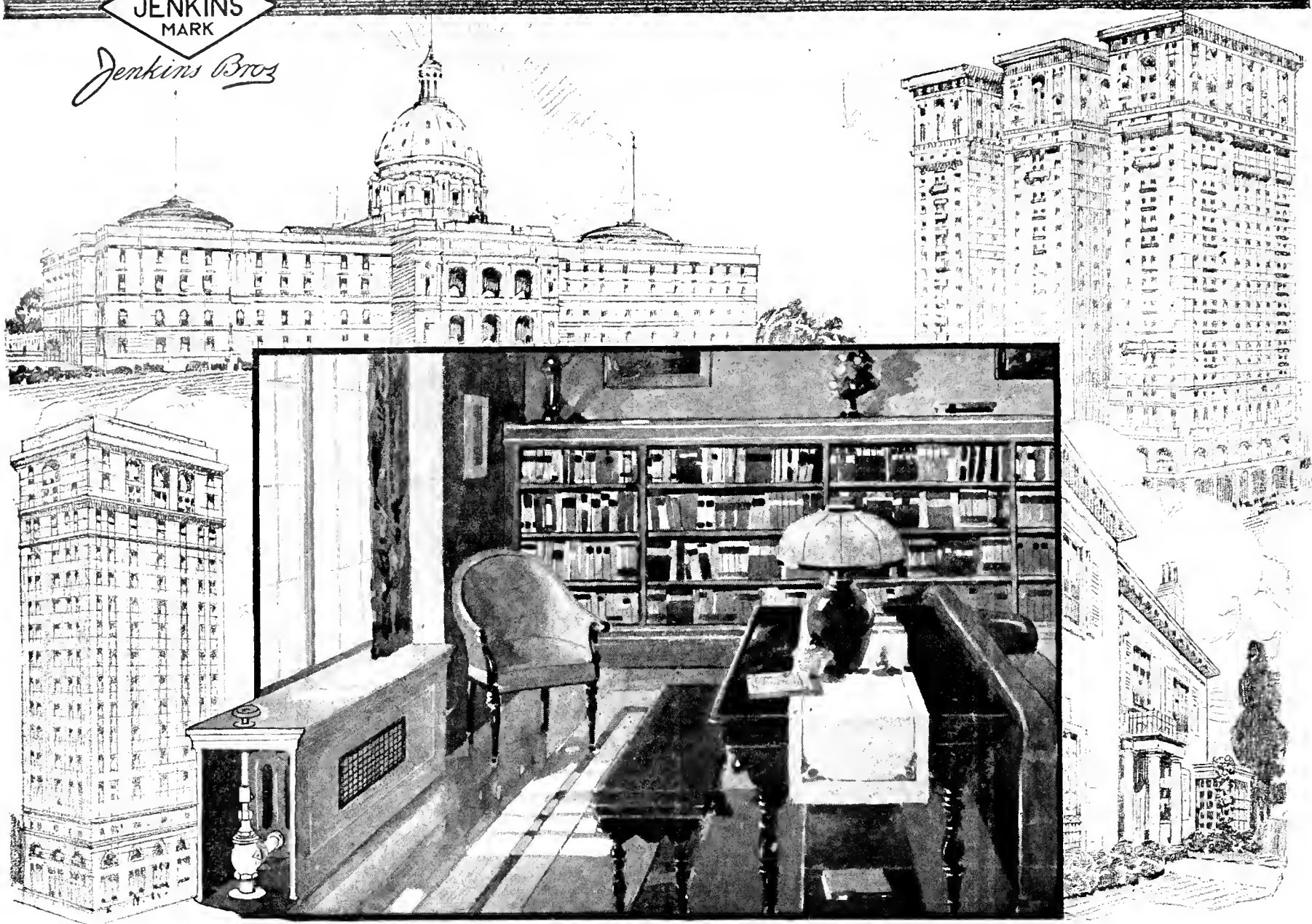
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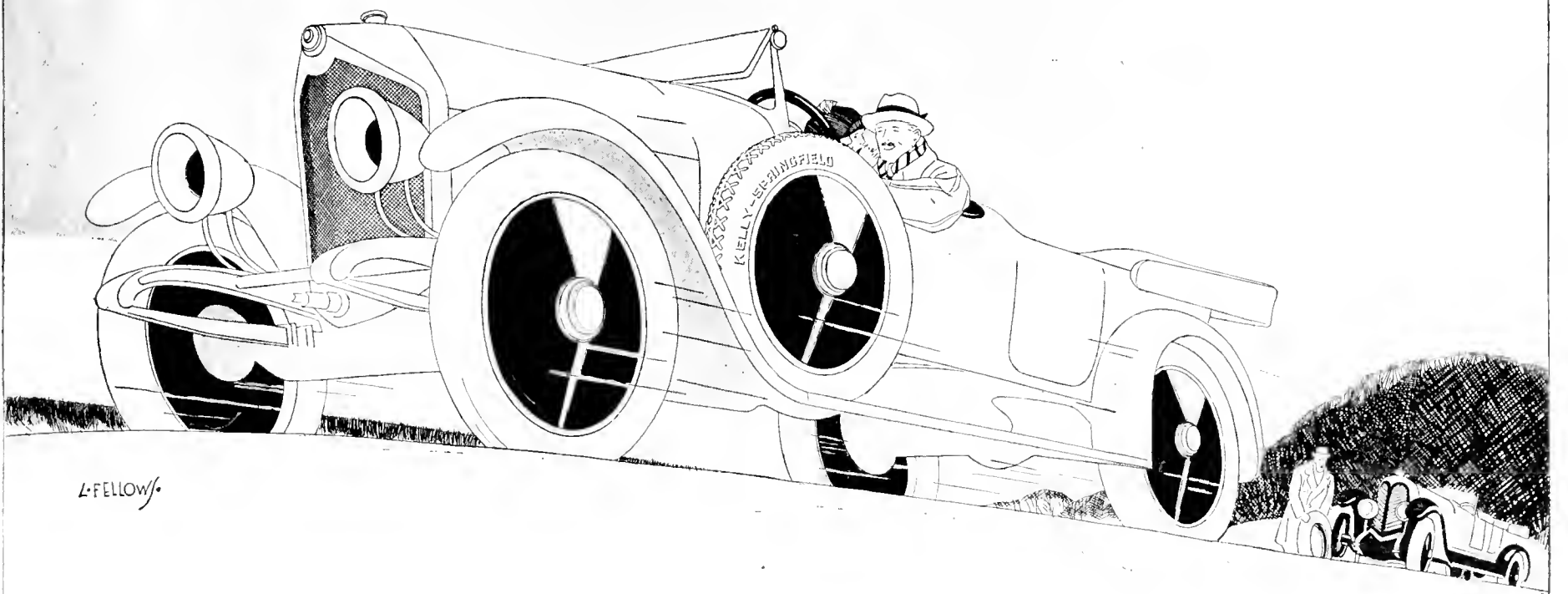
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MARCH

House & Garden

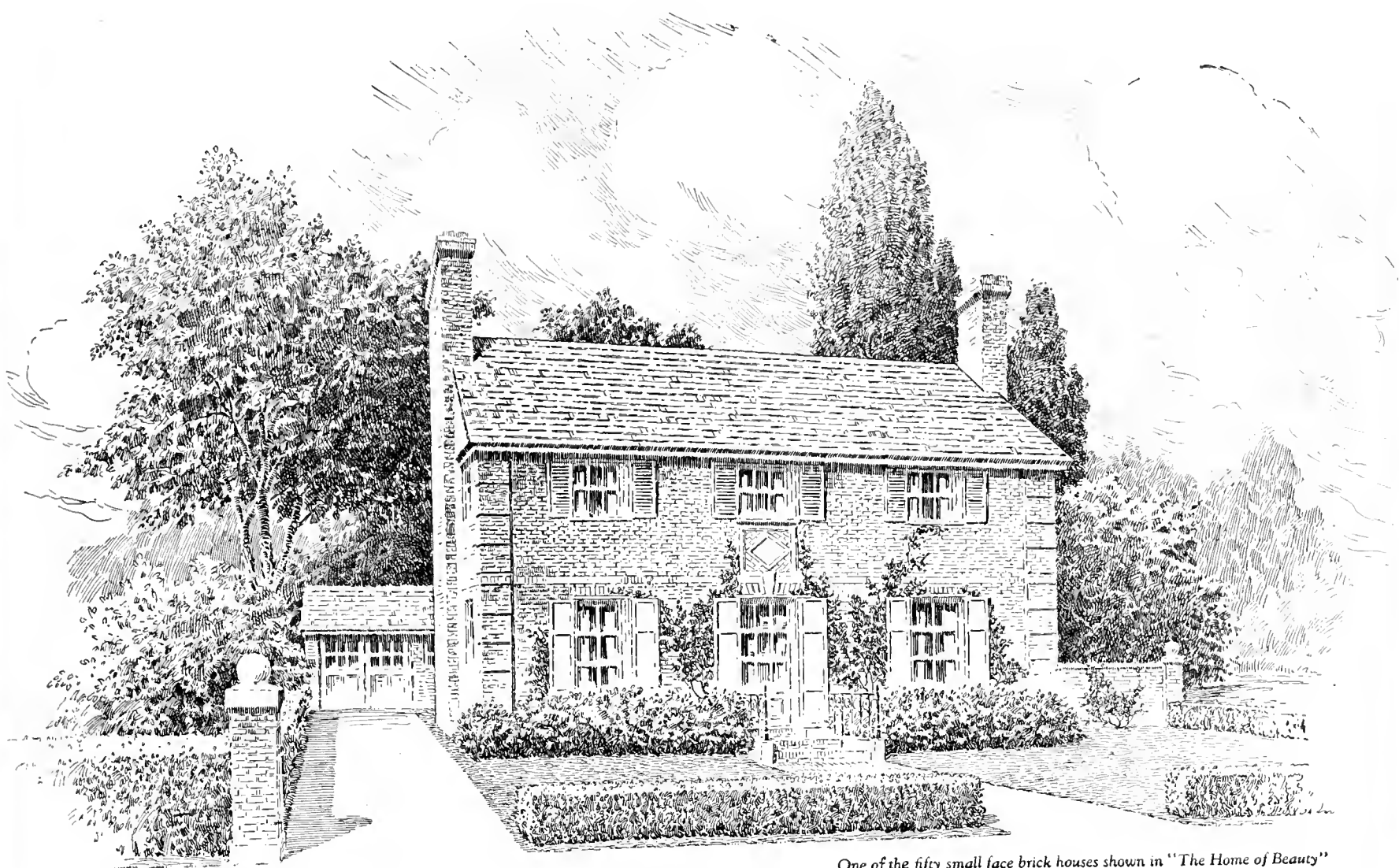
YOU can't look at those gardens without wanting to start work on your own garden—snow or not. And the practical Gardening Guide will tell you what you can actually begin to do now.

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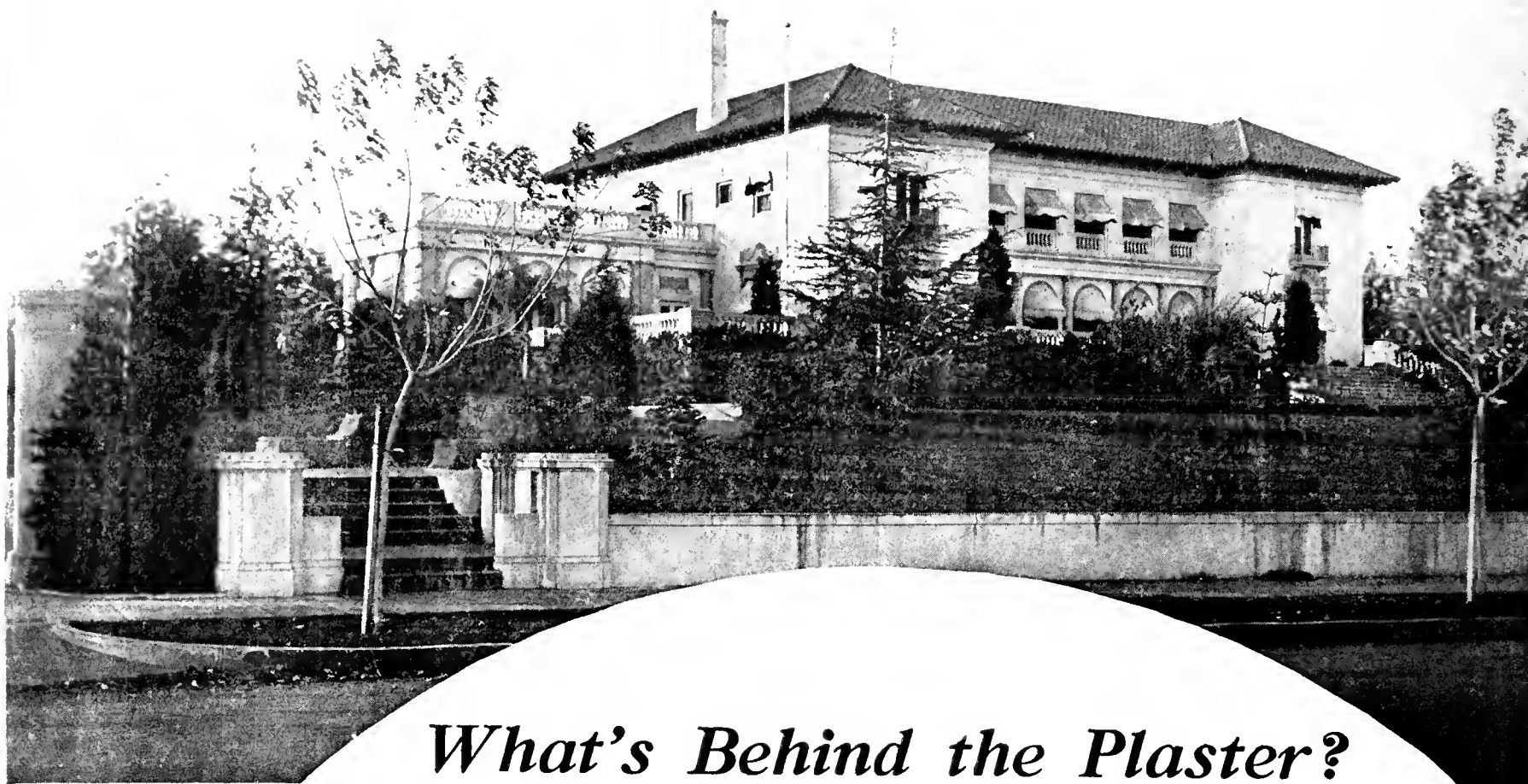
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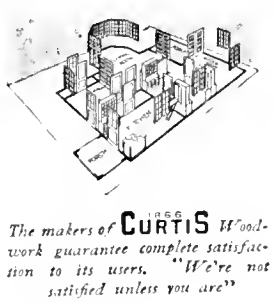
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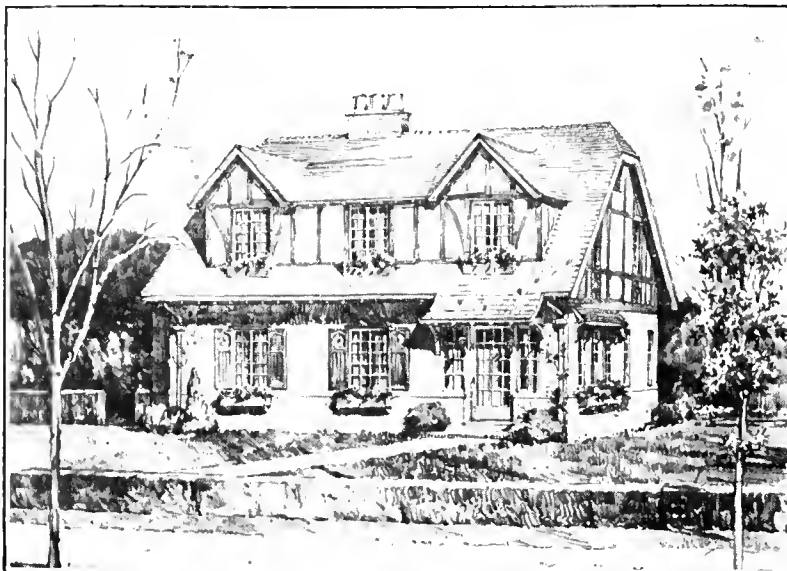
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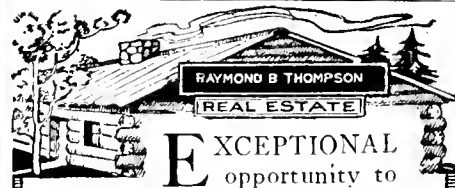
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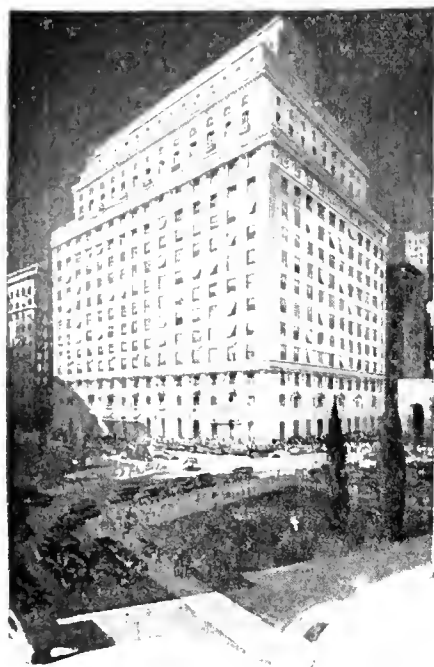
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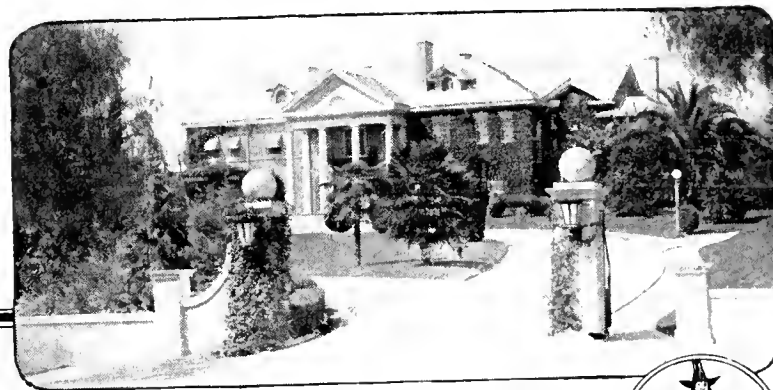
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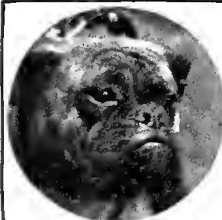
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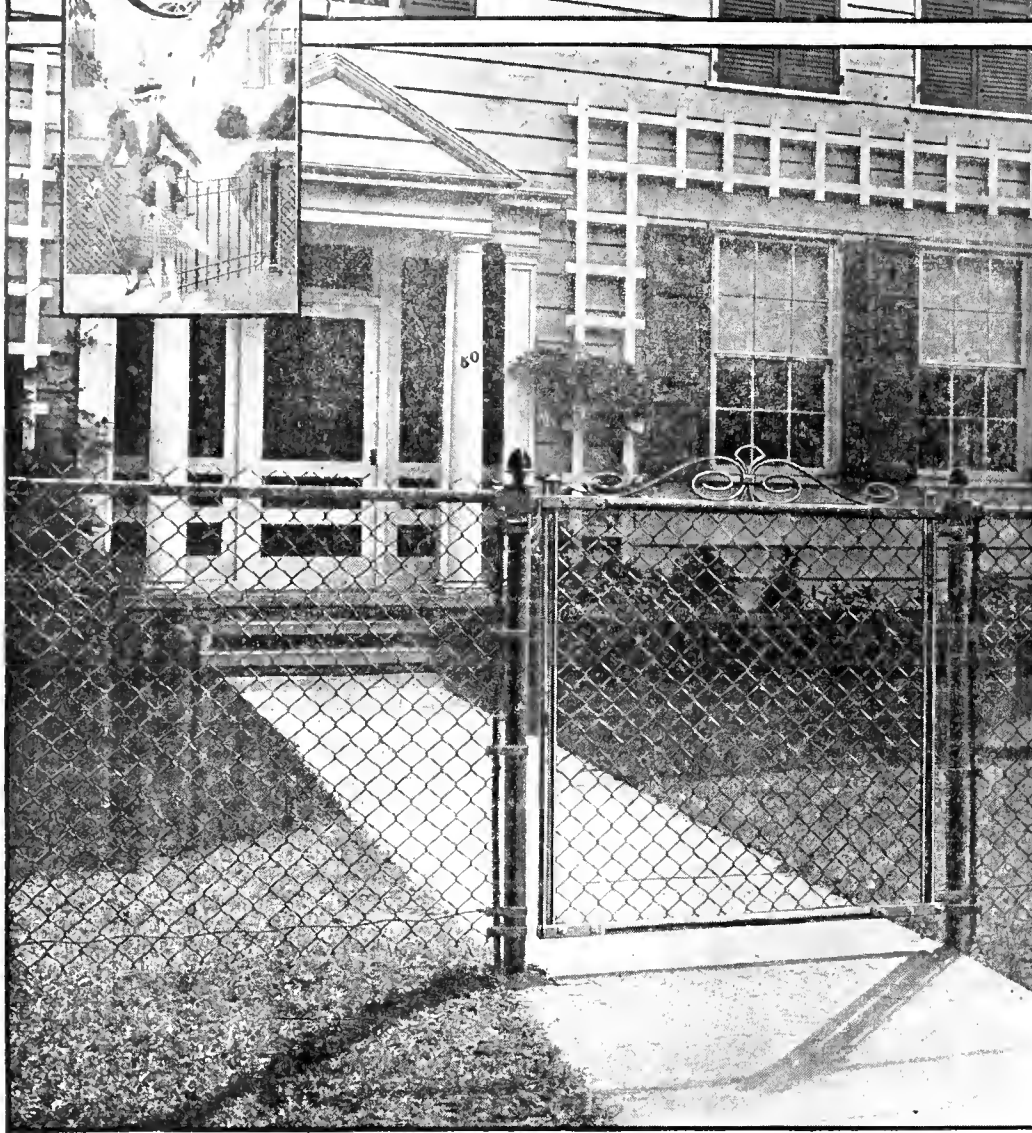
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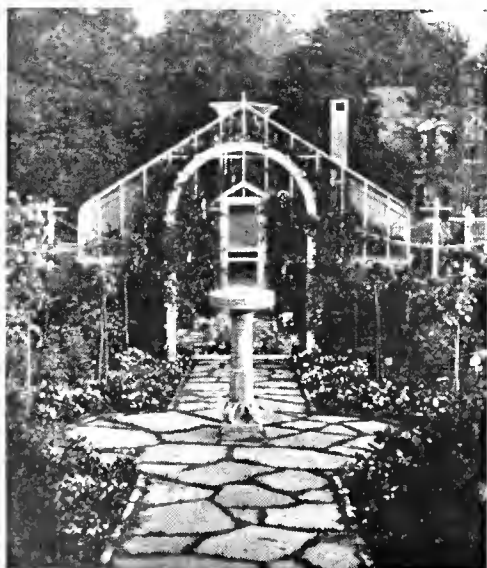
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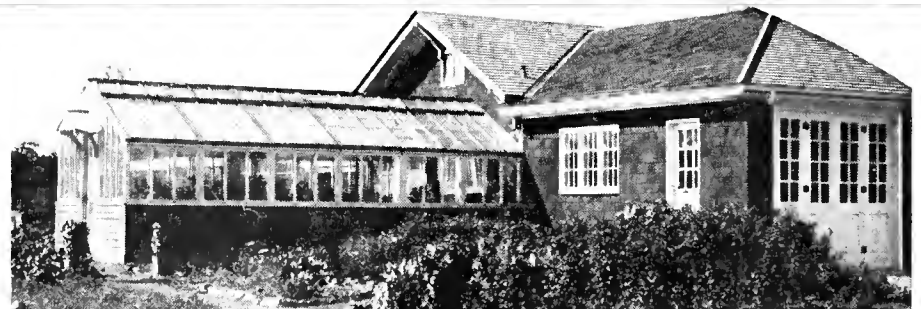
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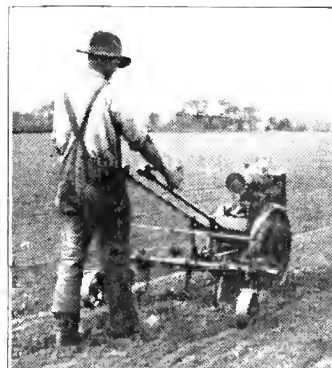
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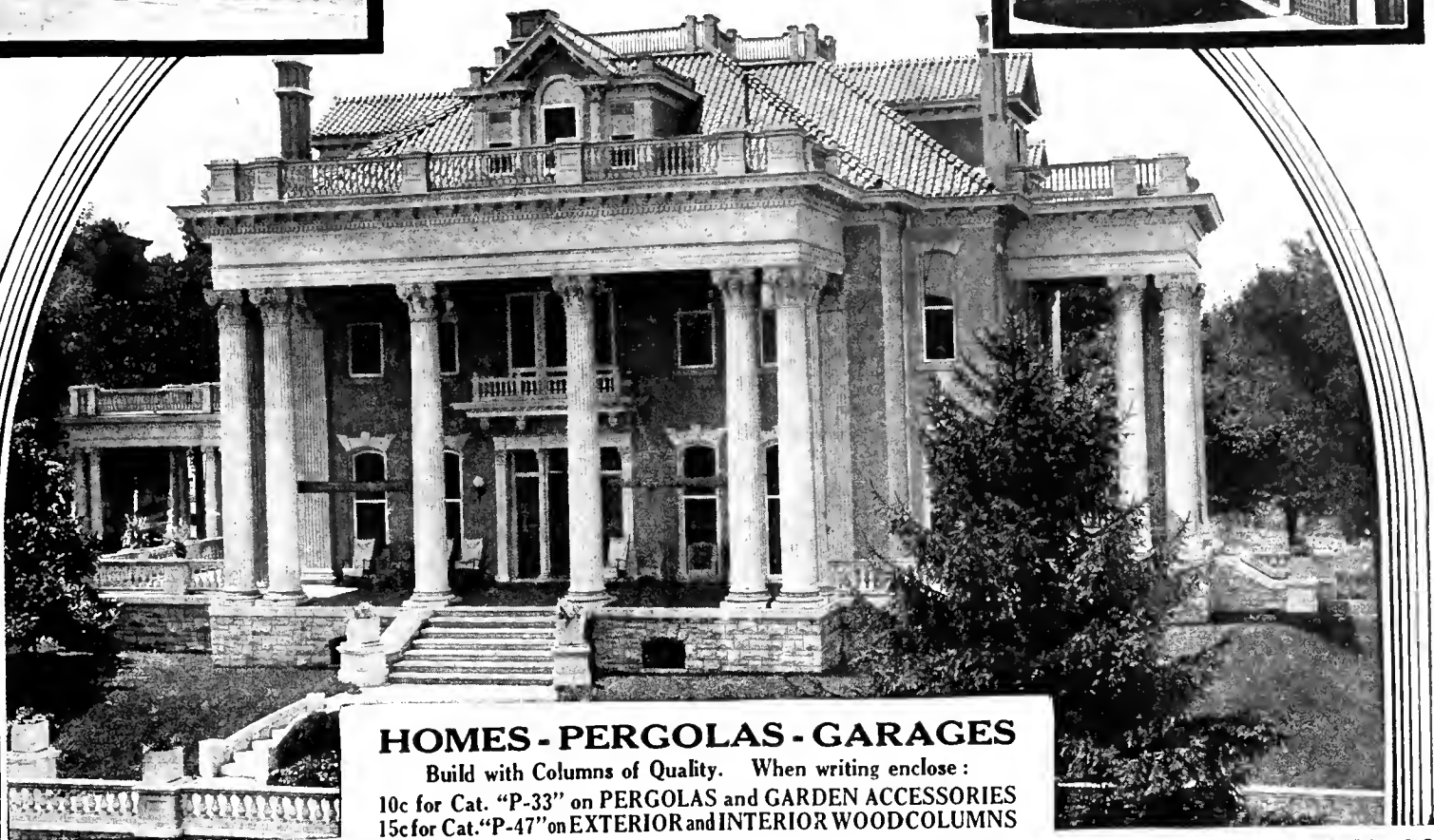
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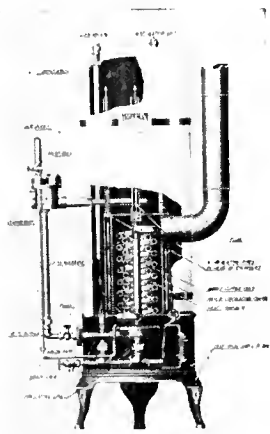
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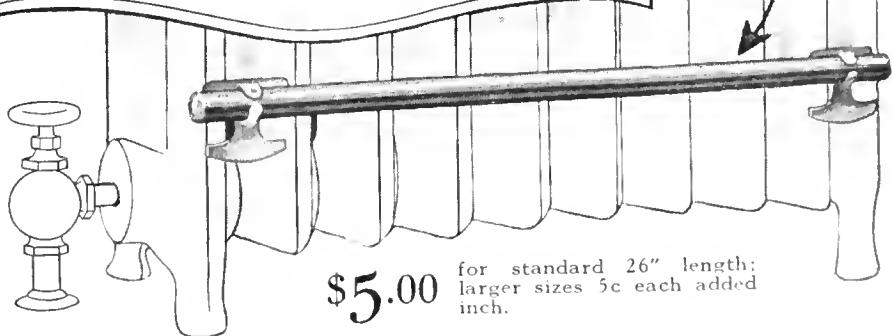
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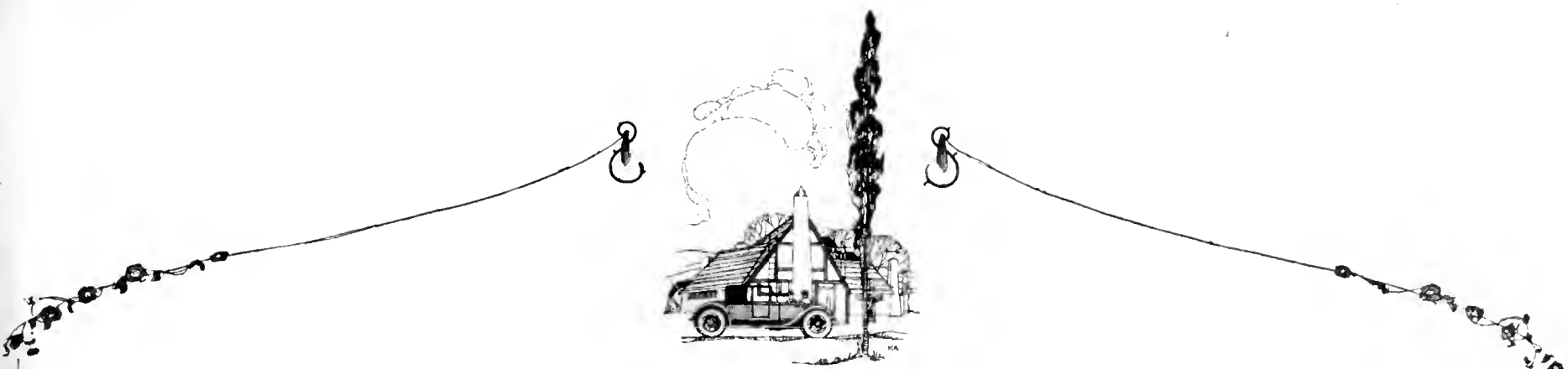
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House & Garden

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R. S. LEMMON, *Managing Editor*

THE SPRING GARDENING GUIDE

OF course, one really never stops working in the garden. Ice and snow have no terror; the work goes on just the same. Much of it is paper or greenhouse work—mainly paper, for the time to put the final touch to the plans for this year's garden is in February and March. That is why HOUSE & GARDEN's big spring gardening number is dated so early. The scheme of it is to provide information on the planting and maintenance of gardens which will be of service to both beginner and experienced alike. A lot of it is cold, hard facts; a lot, inspiration. Both are necessary.

The gardens around Bar Harbor, with which the issue opens, may appear simply inspirational until readers who live in that latitude or under comparatively the same conditions begin to make gardens, when they find these pictures of the utmost practical importance. So are the pages showing the trellised garden and the truly remarkable English topiary garden that was grown to full perfection in a slight thirty years. To this issue Mrs. Francis King contributes another of her delightful and helpful gardening articles. There will also be a definitive and comprehensive article



Among the Bar Harbor gardens in the March number will be this one designed by Mrs. Farrand

on dahlias and on another page the problems of how to obtain, select and manage a gardener are discussed.

To make the practical gardening complete are the three pages of the Spring Planting Guide, in which the whole story of beginning and handling flowers, vines, shrubs and vegetables is tabulated in concise form. In addition to this is the complete planting table for a shrubbery border.

In all there will be seven houses displayed, one by Charles Platt, a Long Island farmhouse type; a moderate sized English house of Georgian character, designed by Richardson & Gill, the Prince of Wales' architects, and five smaller houses in a group ranging from a comfortable country home in Seattle to tiny suburban houses situated in the East.

For those whose interest is primarily the inside of the house come a page of curtain designs, the decorative use of candles and candle lighting, the charm of porcelain birds, and, of course, the Little Portfolio, which will contain some really remarkable interiors. The Collector's article, seeing as St. Patrick's Day comes in March, is on Irish silver.

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Harting

ARCHITECTURE AND PEOPLE

Behind the Dutch door stand many centuries of pleasant associations. It brings up thoughts of simple living, of sunlight splashed down quaint halls, of welcomes called through the opened top panels, of men and women and children behind it awaiting a footfall on the doorway path. Almost every detail of archi-

tecture has some such associations, and in planning a house it is well to remember and retain them when we can. Architecture should be a thing of beauty and a joy forever, but it becomes a more personal, more living thing and a rarer joy to us when we remember the people whose lives it has enriched



TRANSPLANTING ARCHITECTURE

*To Approximate the Feeling of an Old-World Home Is the Most Advisable Plan,
As Witness This Home in the Elizabethan Style*

EDWARD T. LARKINS

MANY of us, while visiting the older countries of Europe, have been impressed upon occasion by the seeming completeness of some of the smaller homes. They seem to be so much a living part of the landscape.

Especially are those who plan to build homes here in the States impressed. They look upon these old-world cottages and wonder what gives them their charm. And then they ask why this charm cannot be imparted to houses of like character here in America. Would such houses make good American homes, fulfill our requirements?

"House" and "Home"

There is a subtle difference between the generally accepted meaning of the word "house" and the word "home". A "home" has invariably been the primary factor in a man's desire to build, and yet, as we go about the country, how many instances do we find of people setting out to achieve a home, who only succeed in producing a house! This is a distinction with very much of a difference, and in the explanation of it lies the answer to those questions one feels when he sees old world homes.

The old homes of European countries were built to live in. Generation after generation lived in them. When the original house grew too small it was added to. Often the additions took the character of the contemporary style, quite different from the early design, as one can see in countless village homes in Kent or Surrey. The age of the house is gauged by these changes and additions.

On the other hand, only in rare instances do Americans build for generations to come. The prospective builder usually has one eye on the real estate market.

If his family grows too big, he seeks another house. When the neighborhood begins to pall, he moves to a new one. This constant migration robs the house of an atmosphere which long living gives older European houses. And it is also apt to rob it of the atmosphere of a home.

Behind the charm of these old-world houses lie many conditions—the geographical condition, which greatly determines the style of the architecture, in fact, is the determining factor; climate and weather vagaries, which react upon the design and construction; and the geological conditions, which provided native materials and to a large extent influenced the development of the local style. Religion and social and political influences can also be noted in early architecture, although they do not have so prominent an influence on the design of the house.

Compared with age in Europe we are a young people and our houses, even the oldest, are new. The weathering that gives charm to

old houses on the other side cannot be reproduced here without being obviously what it is. It is impossible to make a perfect counterfeit of Time's patina.

Indigenous architecture, native materials, time and contentment are the four factors that give these old-world homes their interest. Contentment comes with age, and contentment is a virtue the American people might well acquire. But of the other elements, how can their charm be transplanted to the American countryside and suburb? How much of it can be transplanted and still remain charm?

Our Borrowed Types

The United States occupies a unique position in that it possesses no local traditions or historical associations going much further back than a few hundred years. We cannot be said to have a native architecture. Nor can we ever expect to have a typical American architecture because of the diversity of climates and soils in this vast country. Our architecture has, of necessity, been borrowed, but by reasons of the geographical and geological conditions, it would be obviously wrong even to attempt to make an exact replica of a home from any part of Europe.

As Mr. Guy Lowell has found, only few locations in this country really make Italian villa architecture appear comfortably at home. In the same way a Pennsylvania Dutch Colonial farmhouse would look out of place in the flat lands of Arizona, just as an Arizona ranch house would appear awkward on a New England hillside.

It is the work of the architect, after having noted the site of the proposed house and having taken into account the climate of that particular part of the coun-



The home of Chapin S. Pratt at Bronxville, N. Y., is along the lines of a smaller Elizabethan country house, executed in stucco and stained clapboarding with the occasional relief of half-timber. Bates & How, architects



try, to help the client choose the style of architecture that most nearly approximates those conditions. Then he must make the design of the old-world house and modify it so that it conforms to the temperament and requirements of the modern American family and also make the design with due regard to the necessary changes of materials.

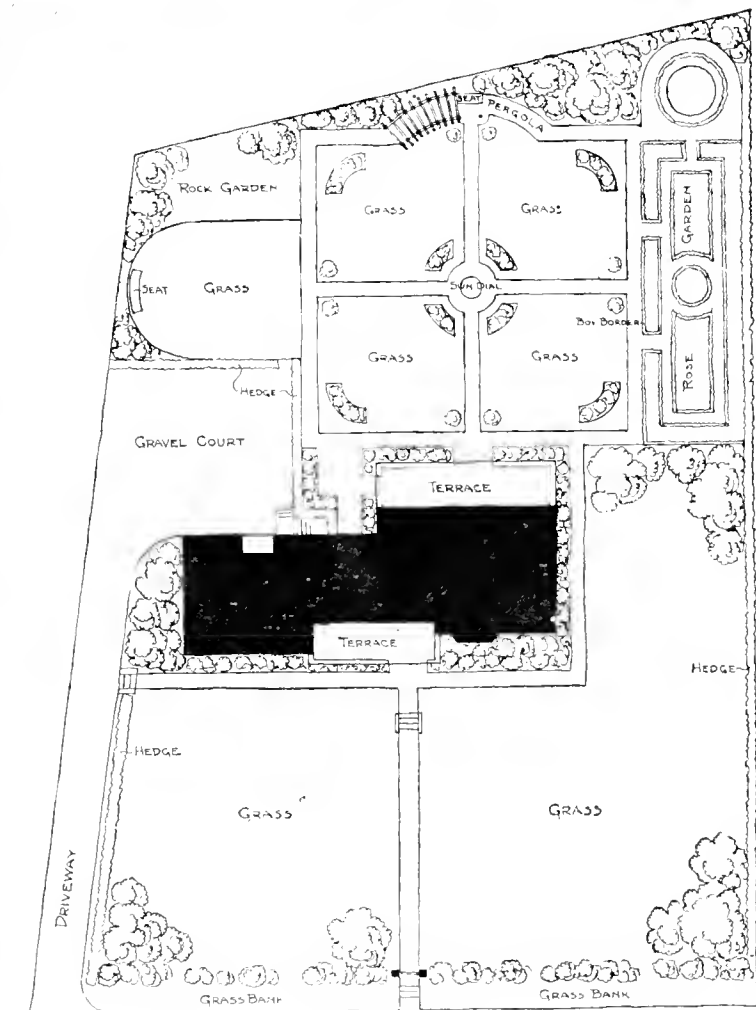
Transplanting architecture from a foreign country to the United States is not so different from transplanting foreign plants. The plant has to be acclimated to the new soil and vagaries of temperature, but before many seasons it takes on an appearance quite different from what it was in its original location. So with transplanted houses. They will never look exactly like the original; we must be satisfied—and it is right that we should be satisfied—if we approximate the feeling of the original. When we speak, then, of an English cottage in America, we mean a cottage constructed along English lines and approximating the English feeling in American materials.

An Elizabethan Design

An example of transplanted architecture that successfully approximates the lines and feeling of a small English country house of Elizabethan sources is found in the home of Chapin S. Pratt, at Bronxville, N. Y., of which Bates & How were the architects. It produces, not something new, but something good in a spirit as old as domestic art.

The house stands in a suburb, with other houses not far distant. In laying out the garden and situating the house on the lot it was desirable to make the most of the limited privacy. From the road, shielded by flowering shrubs, a stone-flagged path leads between grass lawns to the terrace where the main entrance is situated. Another terrace is in the rear of the house, off the living room. Along the axis of this rear terrace a flagged path brings one to a formal garden laid out around a central sundial. The end of the path terminates in a simple pergola with a background of trees and shrubs. On the right of this, and in view of the sun porch, is a formal rose

Some of the Elizabethan simplicity of the exterior has crept through the walls. The hallway is generously proportioned, with a simple broad stairway of characteristic Elizabethan details. The floors are 5" oak planking and the walls of rough hand finished plaster



The gardens are to be laid out behind the house—a formal grouping on the axis of the living room terrace and terminating in a pergola, with a rose garden on one side and a hedged space and rock garden on the other

A house of this character should be visualized with its planting all in place. The walls need vines and the foundations some shrubbery. Border plantings will help tie the house to its site and give color to the completed picture



garden. These gardens, lawns and the trees comprise the setting of the house.

The walls of the house are covered principally with stucco in combination with dressed stone, and partly relieved by simple half timbered work, reminiscent of the Elizabethan period, stained a dark nut brown. The large gables are of red cedar clapboarding well oiled and left to weather. In time the elements will soften and enrich the colors. The roof is of dark stained shingles. Two well-proportioned brick chimney stacks relieve the roof line. The variety of gables, the overhang of the eaves and the grouping of the windows give a diversity of interest to the façades.

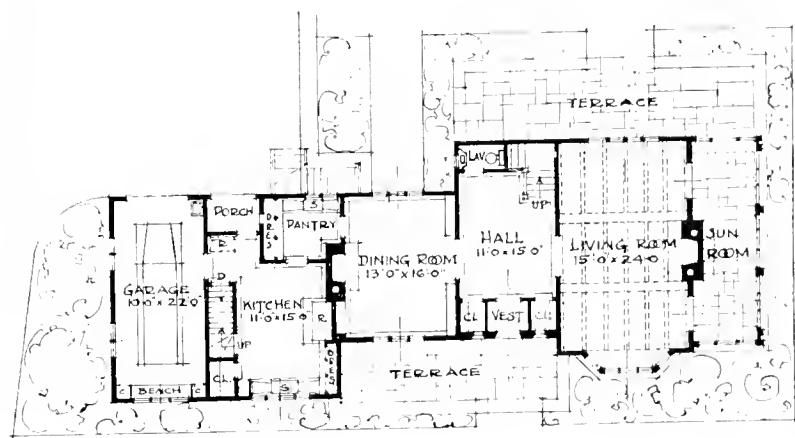
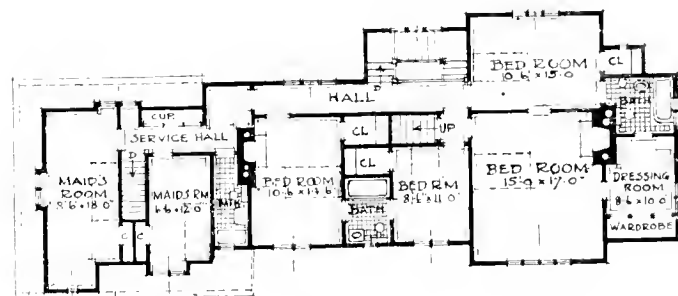
Something of the same simplicity that characterizes the exterior is found in the disposition and furnishing of the rooms. There is a slight irregularity in the plan that promises comfortable living. The hall extends from side to side, a generous hallway. Off this is a living room on one side and the dining room on the other. A paved sunroom adds to the possible size of the living room. The service quarters are across the terrace and beside them comes the garage. Paved terraces are a characteristic Elizabethan touch. Upstairs is a master's suite of chamber, dressing room and bath, with another chamber behind. Two other bedrooms and a bath fill the middle section. Space is saved by the hall running along the rear wall to the service quarters.

The Furnishings

The floors downstairs are of 5" oak plank-ing and the trim of oak, wax finished. This is in keeping with the suggestion of the Elizabethan atmosphere desired. The walls and ceilings of the hall and main rooms are of hand-finished plaster with an irregular surface the color of old parchment. In the living room the ceiling beams are exposed—two main beams 12" square with exposed rafters between. They are of pine left in its natural color and oiled, the edges being finished with quaint chamferings. These walls give a warm background for the draperies, furniture and

(Continued on page 70)

No attempt is made to "decorate" the living room, as we generally know that term. Its charm depends upon its architecture—the bay window, the beamed ceiling, the rough walls and the wide plank floor. Curtains give a touch of color



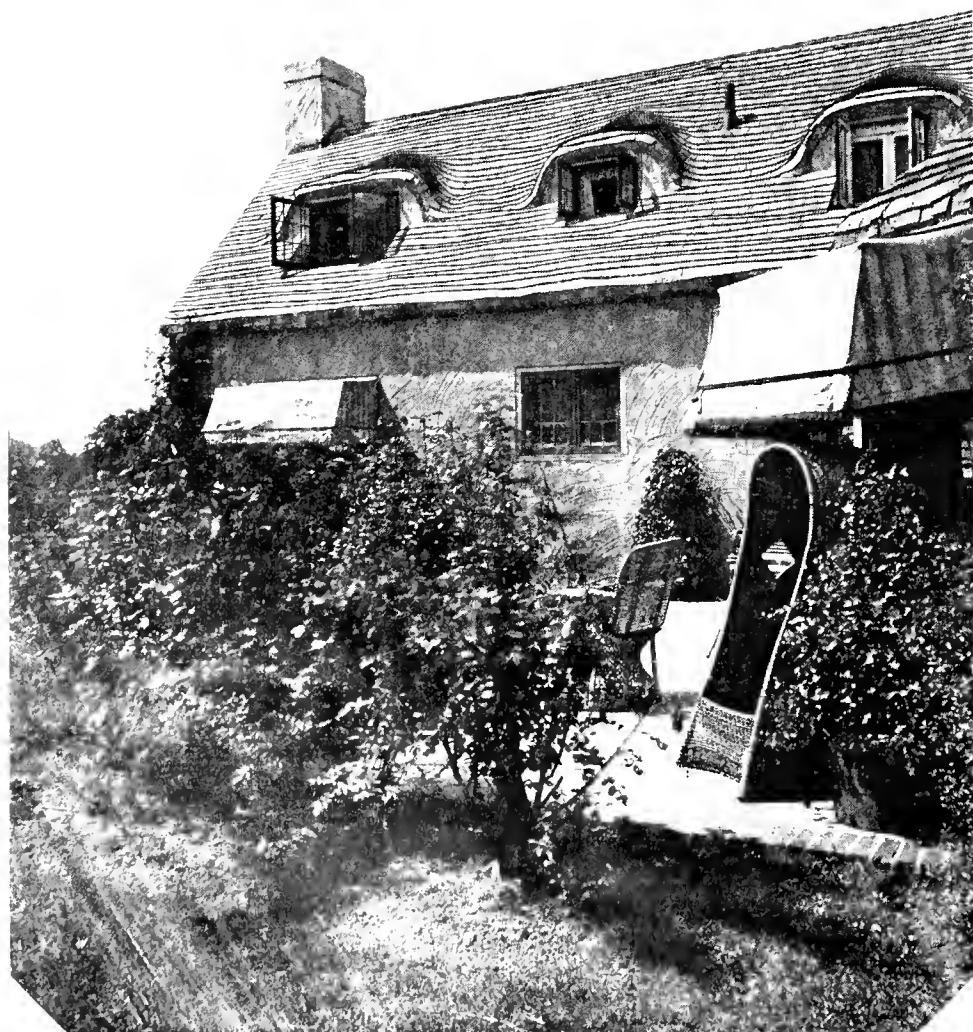
One of the achievements in the plans is the housing of the garage without disturbing the general roof lines. It opens on a rear drive, the same which gives access to the kitchen entrance

The descent to the gardens will be gradual—the house terrace, the grass bank and then stone-flagged paths. It will give the house the sort of intimate garden behind, that the type of architecture and the site require





The garage is built into the house, a modern necessity that does not destroy the illusion of the architecture. It is close to the kitchen end



The house is L-shaped, one and a half stories in one end. The end shown here contains the living room. It has a rough wall with rounded eaves



LITTLE ORCHARD FARM WHITE PLAINS, N. Y.

FRANK J. FORSTER, *Architect*

Rough troweled stucco covers the walls, giving them a pleasant variety of light and shade. The roof is of shingles laid to simulate thatch in effect and left in their natural silver color. The bedrooms are in this end with the casement dormer windows



The feature of the plan is the combined living and dining room, with its rough plaster walls, exposed beams, cottage furniture and gay chintz

There is nothing imposing about the entrance door—just a little corner shadowed by a flat awning and marked out by a pavement approach

AN ENGLISH COTTAGE ADAPTED for AMERICA IN STUCCO and SHINGLE

A path of flagstones let into the grass leads up to the entrance, the grass growing between the stones. Around the foundation is a planting of colorful perennials. The house sets low, well shadowed by trees. It is an example of successfully transplanted architecture



ON KEEPING WHITE ELEPHANTS

*You May Give These Domestic Pachyderms Away, You May
Secrete Them in Attics Until They Become Fashionable Again,
But the Best Scheme of All Is to Make Them Change Their Hides*

ONE knows of plenty of virtuous houses with no skeletons in their cupboards, plenty of new ones with no mice in the attic or black beetles in the basement; but it is difficult to think of a single one that does not suffer, more or less, from a plague of white elephants.

Offered a choice between black beetles and white elephants, a wise man will choose black beetles as the lesser evil. For black beetles can be got rid of; a few ounces of boracic powder will do the trick. But for clearing a house of white elephants, there is no dependable remedy.

It is all very well to say "Throw the old things out of the window," or "Call in the junk man," or "Give them to the Salvation Army." Few white elephants will allow themselves to be dismissed as easily as that. They attach themselves to their homes by links which, being more than merely physical, cannot be broken by merely physical means. A white elephant only becomes really white and truly elephantine when reasons of sentiment make it utterly impossible to drive it away.

THERE are many species of elephants. There is, for example, that class of elephant which has been in the family for generations, and which cannot be parted with without what almost amounts to a breach of faith with one's forebears. Who does not know that impossible furniture that belonged to a grandmother, those hideous tables fraught with precious associations, those dismal brown portraits by nobody in particular which one has not the heart to sell?

Then there are the white elephants which one has acquired oneself in moments of mistaken zeal or at a time when one's taste was different. These, too, it is hard to get rid of, partly because of old association, partly out of a foolish pride which does not admit itself mistaken.

Those first enthusiasms are rather dangerous. You stroll into an auction room, and your eye lights on something that seems particularly amusing or charming in the confused mass of things to be sold. You are attracted, you bid, and in the excitement of competition you become more and more firmly convinced of the beauty and value of the object for which you are bidding.

Finally, flushed with victory, you carry home with you an object which proves to be not only useless, but out of harmony with the rest of your possessions, and which duly takes its place with the other white elephants of your domain.

Then there is that third type—the present from a friend. Doubtless there was not a household in the land that on Christmas morning did not see some domestic white elephant led out from its paper wrappings and installed among the household effects. This type is just as difficult to get rid of, at any rate for a considerable period, varying in direct ratio with the retentiveness of the friend's memory. Such white elephants are the worst of all. They begin with a place of prominence in the house and, by gradual steps, descend into the utter darkness of the junk heap. Someone ought to do a set of plates after the manner of Hogarth showing "The White Elephant's Progress."

NOW there are many things that can be done with white elephants, and in this day of thrift (sometime in January, by the way, we are starting a Thrift Week) it is well to consider them.

You can, if you are heartless, visit them upon newly-married nieces and nephews. Their blood will be on your head, and rightly so.

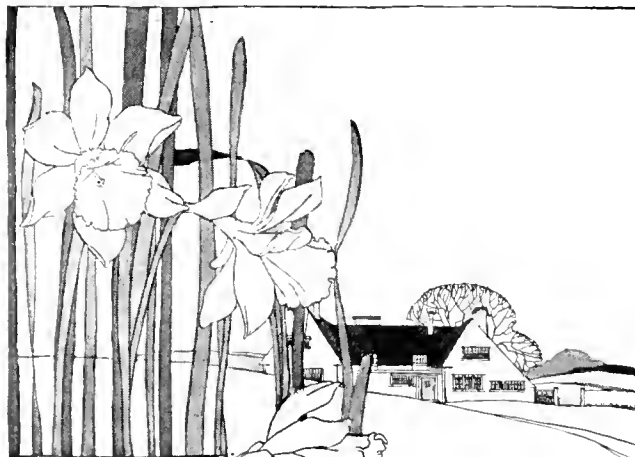
Or, if you have an ample attic, you can quietly lead these white elephants up there and hide them away. It is strange what time will do to hidden white elephants. About ten years ago there was held in New York an Exhibition of Bad Taste, and the whole town chuckled over the clever idea of the organizers and laughed uproariously at the exhibits. Today some of those very things that were held up to scorn are being used by "smart" decorators. This in one short decade! Of course, monstrosities always remain monstrosities. It is difficult for that sort of white elephant to change his hide, but popular taste changes and if you will only live long enough, some of the domestic white elephants may come in fashion again.

A third solution, and this we offer as our contribution toward Thrift Week, is to look the white elephant directly in the teeth and convince yourself that, sentiment to the contrary, it no longer is going to be either white or an elephant. Take the chisel firmly in hand, mix the paint, and when you have stripped off its decorations and varnish, reduced it, in fact, to the mere shadow of its former self, then you can begin and make of it something worth while, something that will fit in harmoniously with your other furnishings. This will require ingenuity and no little skill with tools and a paint brush, but it is the easiest solution of the situation.

THERE are many worse hobbies a man might have than carpentry. It keeps him home, it keeps him amused, will give him something to do on Blue Sundays, and eventually may save him money.

One always reads, in the romantic stories of collecting, how broken-down and impossible pieces of furniture were sent to a dear old cabinet-maker who, for a mere song, made the old things over into something new and glorious. That race of cabinet-makers and country carpenters died out a long, long time ago. Today they work on the cost-plus basis and can't be bothered with old furniture. Consequently the household which is endowed with domestic white elephants of undesirable character is obliged to turn to itself and make them desirable.

If they can't be given away, destroy them, destroy them ruthlessly. But if they show promise under their white hides, then set to work and make the most of that promise. The process may take time and the householder show the amateur touch at first, but eventually, if the hobby is persisted in, it will prove an interesting and profitable diversion. And there is always the camp or the summer cottage to which such pieces may be consigned when they are finished, places where they will look perfectly at home and can serve out the remainder of their immortal years.





Gillies

THE CHINESE FEELING

An unmistakably distinctive note is given a room when there is introduced into it some object of Chinese art. In the New York home of Chester A. Dale, the decorations of the living room were made to accord with a Chinese panel in black and white with two brilliant

blue pheasants. The walls are paneled in yellow. Chinese lamps have black and white shades of Chinese silk. The rug is Chinese—yellow, blue and white. Against this background have been set a Hepplewhite sofa and two unusually attractive chairs and consoles



A fine example of 19th Century Crown Derby, a tureen and platter with floral medallions

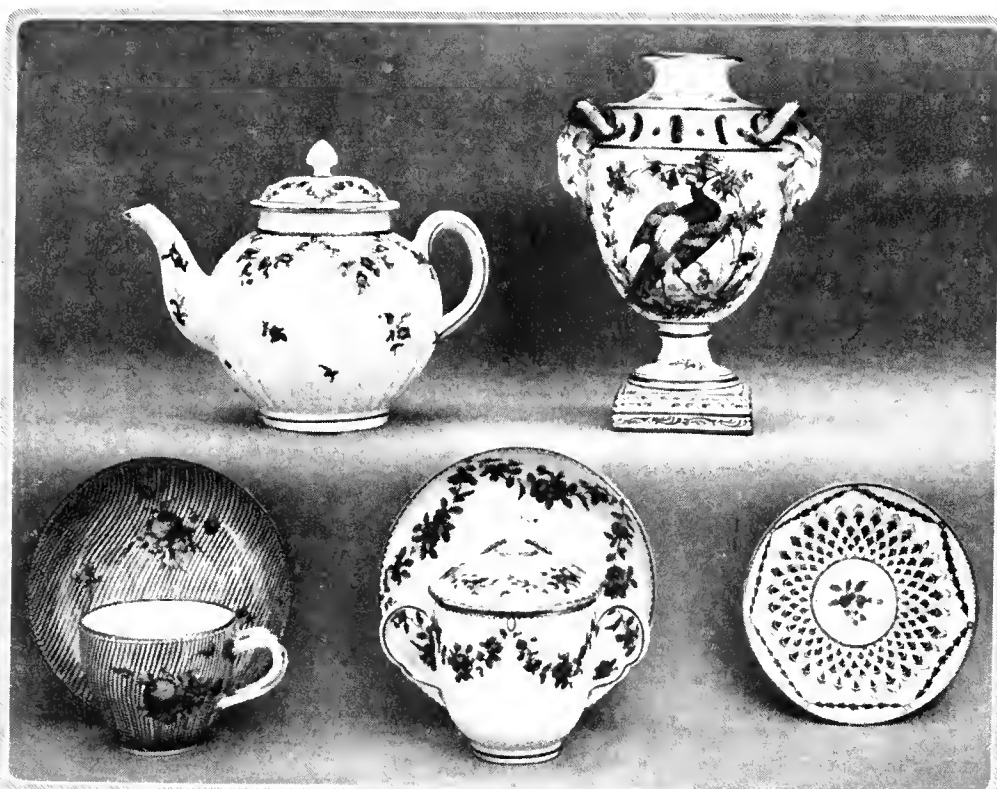
THE PAST OF CROWN DERBY

*The Collector Will Find Its Beginning Obscured and Its Career Checkered
But It Is Well Worth the Hunting*

GARDNER TEALL

IN the famous Mrs. Thrale's "The Wonder Years" we read how "Dr. Johnson goes to 'drink tay' with Mrs. Thrale and over his eleventh cup he berates the foolish costliness of 'chaney'. He smacks the table: 'Ma'am, I visited the Derby pottery, and I protest I could have vessels of silver as cheap as what are made of porcelain there!'" Horace Walpole would never have complained! But good old Dr. Johnson followed the progress of the high cost of living with the same enthusiasm that the master of Strawberry Hill followed the joys of collecting.

Derby porcelain is one of the most sought and one of the least written about of the English wares, although William Benrose's "Bow, Chelsea and Derby Porcelain", a book issued in 1898 and not easy to obtain, gives us an excellent survey of the Derby porcelain through its different periods. Much mystery surrounds the origin of the Derby potteries. Before 1750 there were pot works there under the ownership of John and Christopher Heath, which works, however, appear to have been established in 1751 by William Duesbury of Loughton, Staffordshire. Duesbury himself was living in London, but



Examples of Chelsea-Derby porcelain are eagerly sought by ceramic collectors. The saucer in the lower right corner exhibits the French sprig decoration

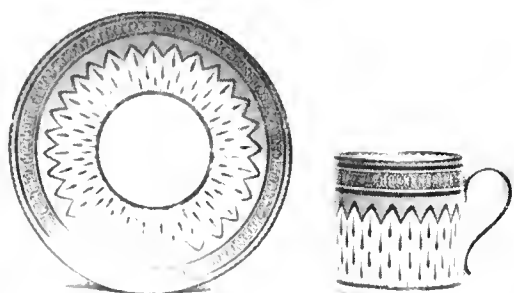


(Left) "Cupid Disarmed," an unusual group in 18th Century Derby biscuit or unglazed clay, modeled by Spangler after a design by Angelica Kauffmann

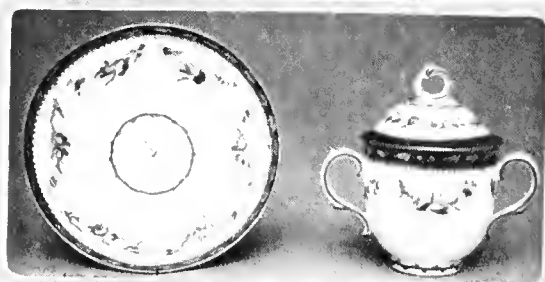
his work book informs us that in the years 1751-1753 porcelain figures manufactured in Derby were being sent down to London for Duesbury to enamel there, as he was also enamelling the Bow and Chelsea figures. If Dr. Johnson's plaint to Mrs. Thrale was made at that time we might find foundation for it in the fact that whereas a pair of Bow or Chelsea figures such as Jupiter and Juno sold for 4s. 6d. Duesbury was asking nearly twice as much for Derby pieces of the same genre.

A privately printed brochure by J. E. Nightingale, F. S. A., issued in 1881 ("Contributions towards the History of Early English Porcelain") has this to say of Derby porcelain: "The earliest notice I have found of this manufactory is contained in an advertisement of a sale by auction several times repeated, in the 'Public Advertiser' during the month of December, 1756. . . . To

be sold by auction by Mr. Bellamy. By order of the proprietors of the Derby Porcelain Manufactory, at a commodious house in Princes St., Cavendish Square. This and three following days. A curious collection of fine figures, jars, sauceboats, Services for deserts, and a great Variety of other useful and orna-



Classic motifs influenced both the shape and the decoration of Crown Derby at one period, as witness this cup and saucer dating from about 1800. Gold was used with the colors for banding and enrichment



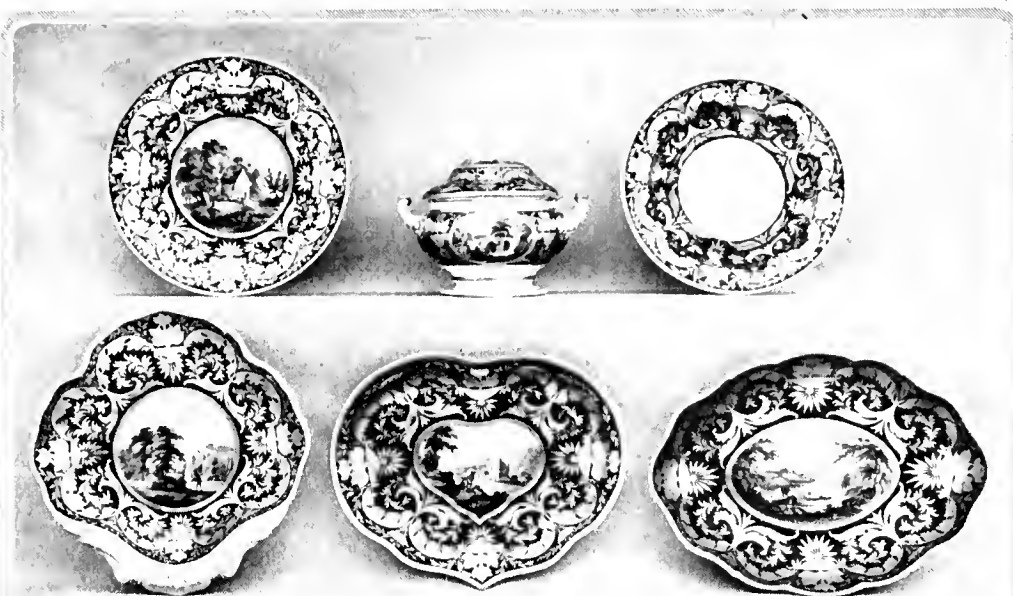
The festoon decoration is found in some of the early examples of Crown Derby, as this covered bouillon cup and saucer. This and other photographs by courtesy of the Metropolitan Museum of Art



Fluted cups and saucers with the French sprig, or blue cornflower decoration, were characteristic of many of the early Crown Derby tea and coffee services. Patterns after the style of Japanese Imari ware



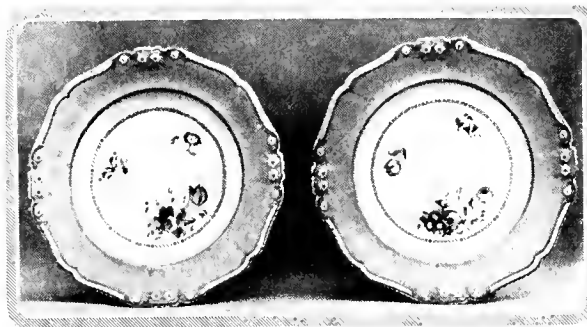
This Crown Derby biscuit figure of Lord Lyndhurst, dating circa 1810, is one of the most interesting of the porcelain figures of this period



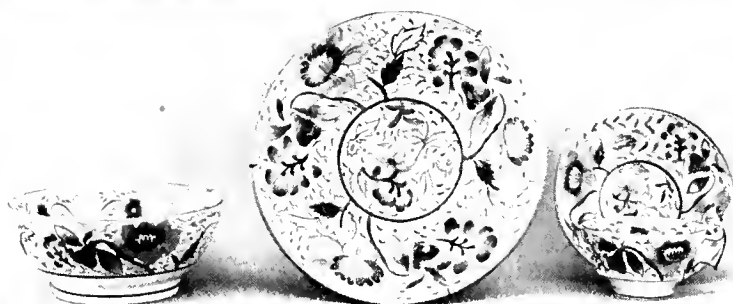
These six pieces are part of a superb Crown Derby table service of 19th Century creation. Medallion landscapes of Derbyshire scenery are introduced in the decoration, set in frames of elaborate designs



Contrasted with the biscuit or uncolored and unglazed figure opposite is this early Derby porcelain figure of Queen Henrietta Maria



Two early 19th Century Crown Derby plates, with floral decorations and blue borders



Above is a Japanese flower motif done in late 18th Century Crown Derby



A fluted bowl of Crown Derby of late 18th Century make is shown at the left



Rich colors and gold were used in the decoration of this late 18th Century Crown Derby tea set. William Billingsley, a native of Derby, was the leading Derby decorator, flower designs and landscape decorations coming readily to his hand. The Crown Derby ground colors are lilac, pale blue, deep blue, green, pink and a rare canary yellow

in 1815, Derby porcelain declined as rapidly as Bloor's fortune increased. At his death in 1849 the stock was sold off and the manufactory's buildings demolished. On a new site Messrs. Locker & Co. continued the Derby porcelain, being succeeded in 1859 by Messrs. Stevenson, Sharp & Co. Later the firm became known as Stevenson & Hancock and on

Stevenson's death in 1866 Mr. Sampson Hancock became sole proprietor. The present Derby porcelain is produced by the Royal Crown Derby Porcelain Co., Ltd., the Duke of Devonshire having procured for the revived industry the Crown patent for the use of the word Royal. The early Derby patterns and decorations have been reproduced and the modern pieces attain a high degree of excellence that lifts Crown Derby far above the slump of the Bloor period.

The paste of old Crown Derby is very beautiful, being fine and white and soft. The original Derby paste was probably more glassy. The dull ivory Derby biscuit, a worthy rival of that of Sevres, seems to have been a secret that died with the old manufactory. In seeking to re-discover it, Mountford invented what is known as the Parian Derby. After the time of Duesbury and of Kean the biscuit body used for figures appears to be just the regular Derby porcelain body, left biscuit, with its chalky effect and not having the decisive texture of the original Duesbury biscuit.

The decoration of Crown Derby is beautiful. For some twenty-two years William Billingsley, a native of Derby and a pupil of Zachariah Bowman, a celebrated artist of the Dor-

(Continued on page 58)

mental Porcelain after the finest Dresden Models all exquisitely painted in Enamel, with flowers, insects, India plants, &c. . . . This and the following days will be sold some of the finest of the Derby Porcelain and Foreign China." But even here there is room for doubt as to the figures which were referred to actually having come from Derby kilns.

Llewellynn Jewitt, F. S. A., possessed a deed of partnership made between William Duesbury, enameler, John Heath, gentleman, and Andrew Planché, china maker, dated January 1, 1757. From this we glean that the Derby porcelain was now well under way, and we know that by 1763 a consignment of over forty-one boxes of porcelain was sent from the company's Nottingham Road manufactory to London, a consignment whose valuation, according to Mr. Frederick Litchfield ("Pottery & Porcelain") was placed at £666 17s. 6d.

In 1769 Duesbury acquired the Chelsea porcelain works and for a period of fifteen years the Chelsea and the Derby factories combined and their wares were known as Chelsea-Derby porcelain, models being interchanged by the manufactories. In 1786, shortly before his father's death, William Duesbury entered the firm. An improvement in Derby porcelain followed, and it was patronized by Royalty and the Court, the Duke of Newcastle, Lord Lonsdale and Lady Spencer taking an especial interest in it. When the younger Duesbury died in 1796, a Mr. Kean managed the firm until his place was taken by William Duesbury's grandson.

From the assumption of management by Robert Bloor



From the orchard one looks toward the lemon house through whose arched passageway is a glimpse of the garden beyond. The lemon house forms the south boundary of the garden and gives ample protection to the shade-loving plants which are growing in its lee



The view across the garden from southeast to northwest shows two of the accenting palmetto trees and a corner of the villa beyond. The arrangement might be called informally formal



At the intersection of the main axes is a little well with a stone curb and iron railing. Beyond are the arch of the lemon house and the walk which leads into the orchard

Though it is not a part of the garden, the view from the north doorway of the villa through a gap in the hedge to the valley of the Arno is a noteworthy feature of the place

AN ITALIAN GARDEN OF CONTENT

*Behind the Villa San Martino Is a Little Walled-in Space from Which
We in America Can Draw Lessons for Our Own Gardens*

H. D. EBERLEIN & ROBERT B. C. M. CARRÈRE

THIS title may, at first glance, seem whimsical. It is not.

On the contrary, it is altogether logical and truly indicative of the ensuing purport. What follows is especially intended for the many who are confronted with the problem of making the most out of a limited garden space.

To be explicit, the little garden of content referred to is the garden of the Villa San Martino, near Florence, and a careful study of its character and arrangement will supply more than one suggestion that may profitably be put into effect by architects and garden makers in America. The area of the garden is 99' 6" by 90' 6". On the north side it is bounded by the villa itself; on the south by the lemon house, which serves a multiplicity of other purposes as well; on the east and west it is bounded by walls which separate it from farming land, on the one hand, and from the vegetable garden on the other. It is thus wholly enclosed. The walls all round are about 14' high.

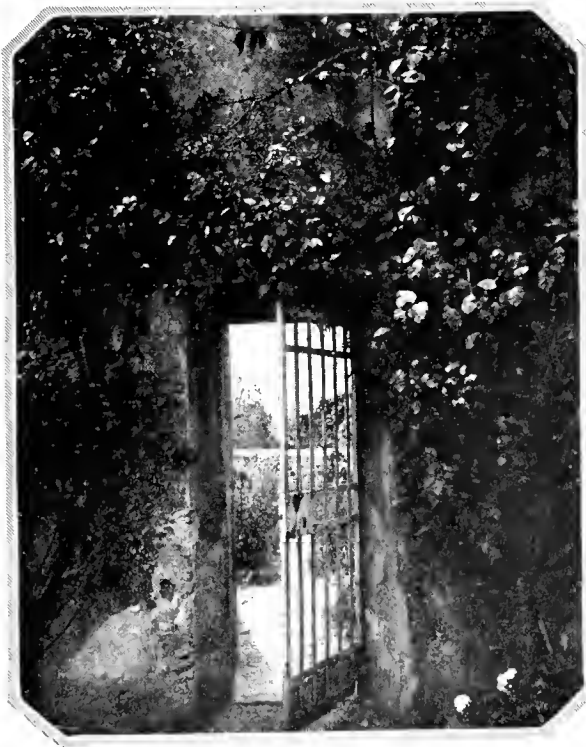
On the north side the villa gives complete shelter. This barrier and the walls on the east and west suffice to keep off all chill winds of autumn, winter and spring and give full play to the sun, whose warmth is thus conserved. The high wall of the lemon house along the whole southern boundary yields ample protection to shade-loving plants, even during the heat of summer. The scheme of arrangement in this way provides a suitable place where any sort of plant that will grow in the latitude of Florence can find congenial conditions.

A Symmetrical Design

In its general plan the garden is symmetrical—one could scarcely call it "formal" in the usual acceptance of that term—being cut into four approximately equal parts by two axes. These two axes are the two main walks which intersect at the center of the area and run respectively north and south, and east and west. Four other walks, around the four sides of the garden, frame in the whole composition and clearly define the subdivision of the plot into four principal sections. These four chief parts of the layout, although they conform in outline to the general symmetry of plan, disclose a wide diversity in their individual internal arrangement. Taken all together, they embody what might be styled the principle of "informal formality."



The villa with its flower-hung walls closes the garden on the north, a superb background for the planting as one sees it on passing through the gate into the lemon house archway



It is a completely enclosed garden. At the west end of the crosswise walk a little gate in the wall leads to the vegetable garden

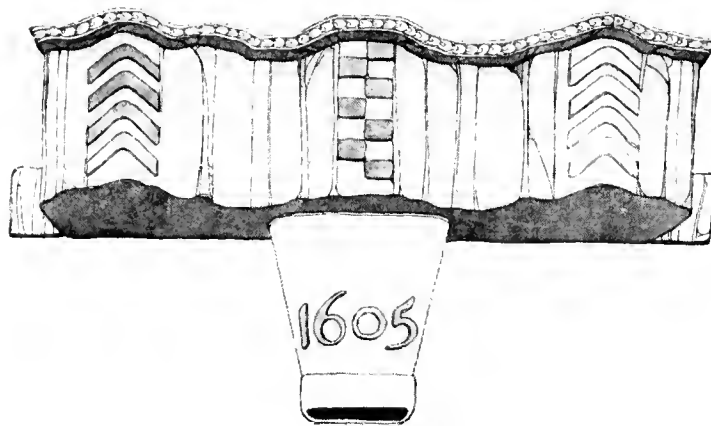
The northwestern section (one of the two nearest the house) is cut into by a tile-paved terrace (fig. 10 on plan, page 68), shaded by a wistaria arbor. Low stuccoed walls enclose the angle of this terrace, and the portion of the wall facing the south affords a suitable background to an architectural pump which masquerades as a fountain—the pump handle is ingeniously concealed behind the wall—and also supplies a warmth-reflecting back to a raised bed for seedlings. This bed is walled and is raised about 2½' above the ground. The subdivisions of this section are arranged according to utilitarian convenience. The other three sections, although each displays a different plan, maintain a more regular aspect. As central features of the two southern sections there are circular plantings, indicated by figures 11 and 12 on the plan. On axis with 11 and 12 are four palmetto trees, indicated by foliage like rays of a starfish.

Trellis and Walks

At the eastern end of the broad walk before the house, and in a measure balancing the tile-paved terrace with its wistaria arbor at the opposite end, is a trellis covered by a grape-vine (figure 4).

The broad walk or terrace (figure 1) in front of the house, upon which the doors and full-length windows directly open, is paved with gravel, as are also all the other walks. The broad central walk (10' wide) running north and south, from the house at one end to the lemon house and gateway into the orchard at the other, is graced at its intersection with the east and west path (6' wide) by a little well (figure 3) with a stone curb and an iron railing.

The small circles on the plan shown surrounding the well, along the middle of the north and south walk, and in other parts of the garden also, indicate potted plants which the gardener disposes at discretion, in rows or in irregular groups, according to variations in exposure or conditions of bloom and the massing of color. Those familiar with Italian gardens know how fond Italian gardeners are of this pot grouping and what pleasing effects they produce by it. The large circles, whether in the beds or on the walks, indicate lemon trees in large red earthen pots, some of which are 3' in diameter. These potted trees, of course, are stationary during warm weather,
(Continued on page 66)



About the early designs there is a remarkable simplicity that gives them charm

A DETAIL WORTHY OF ENRICHMENT

The Old Designs of Rain-water Pipe-heads Can Be Used to Decorate the Exterior of the Country House

HARRY C. RICHARDSON

THE extent to which decorative rain-water pipe-heads have been made use of by our architects in designing country houses is but little appreciated by the American public. The real reason behind this lack of appreciation lies in the fact that our pipe-heads have almost always been properly designed and used—that is to say they have always been in keeping with their surroundings and never insistent. They may be beautifully, even richly, ornamented and designed, but they must always be subordinated to the architectural design of the house which they are to adorn else they will stand out too prominently from the house mass.

As a note of exterior decoration few objects can lay claim to so distinctive a value as the rain-water tank with its attendant gutters, down-water pipes, pipe-sockets and goose-neck. To be beautiful and yet wholly utilitarian is a combination which always demands careful study in design, whether the subject be dormer, portico, stair-railing or just gutter pipes.

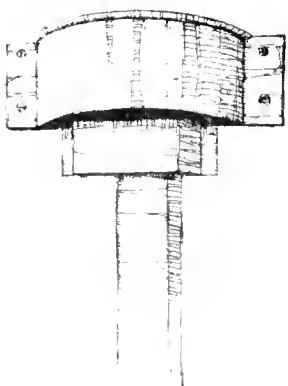
In the case of gutter pipes we must keep in mind the material of which the wall is built and the various reliefs to flatness offered by such breaks as windows and doors. The old English designers of Jacobean

and Tudor houses visualized the completed façades in full detail, for in only the rarest instances do their gutters, pipe-sockets and pipe-heads look out of place. The color of the lead blends in with the brick or stone walls and offers a happy contrast to the green of the vines.

Yet these rain-water adjuncts were a vital necessity, a purely utilitarian object enriched.

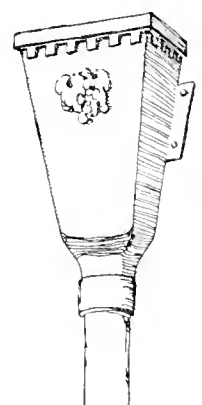
Had we used, here in this country, our rain-water shed for the household water supply during the past few hundred years we would no doubt be blessed with a crop of the most outrageous cast iron rain-water systems that fancy could conjure. Fortunately, we have been spared this orgy and are permitted the use of the rain-water head as a decorative accessory to the necessary gutter system. True it is that almost all our houses are equipped with gutter and down-water pipes, but they are for the main part of so simple a design and are so utterly lacking in individuality that we always accept them more as a necessary incumbrance than as a thing of useful beauty. Our best American designs are found in old Georgian houses, although, because Georgian architecture did not permit of as much originality as Tudor and Jacobean, the expression is more restrained.

Various materials have been made use of in the construction of rain-water pipe-heads, among the most desirable being cast iron, lead, copper and wood. Lead, however, is the material with which this article deals mostly. It is, and always has been, the most satisfactory material



This simple design for a small house can be executed in lead, copper or cast iron

In England we find our best examples of lead rain-water pipe-heads. Some have been in position many centuries and the modern work generally copies the old designs. This example is in Worcestershire



While lead is the usual material for pipe-heads, this design can be made in cast iron

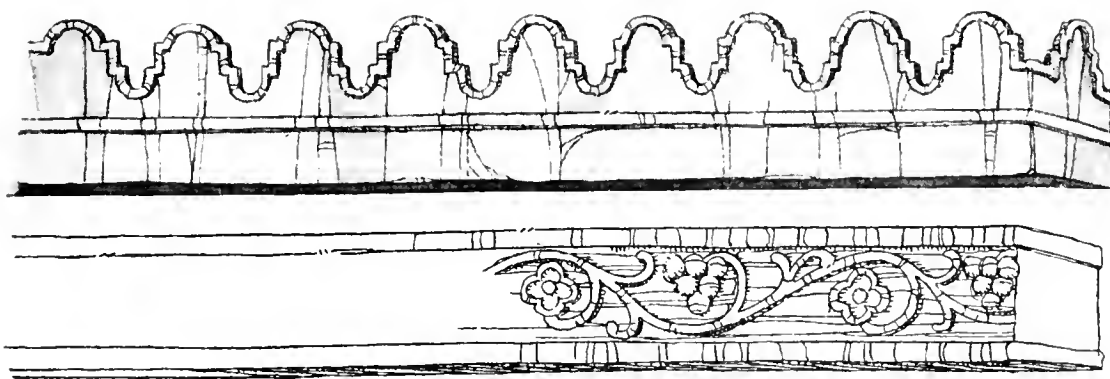
for the purpose of conducting waste water. In the first place lead is a pliable and workable material for hand craft, this virtue alone giving it superiority over any other medium. Then, too, lead requires no painting, no finishing and little repairing, being more resistant to the effects of water than any other of the usable materials. It weathers beautifully, turning to a lovely shade of silvery-gray, streaked with darks and lights. Lead also offers the unique distinction of being capable of ornamentation, particularly with reference to bright tinning. Color may even be used in rare instances.

Lead rain heads seem to have been a peculiarly English device. There are to be found examples ascribed to as early a date as 1525, while references are found in historical writings which would indicate the use of lead as a rain-water discharge medium some two centuries earlier. Examples of full rain-water systems of lead are available from 1670. In the old times lead work was an art apart, like carpentry or cabinet work; it borrowed neither from stone nor wood in its designs. Mediæval lead, as one authority expresses it, was wrought like a colossal goldsmith's work.

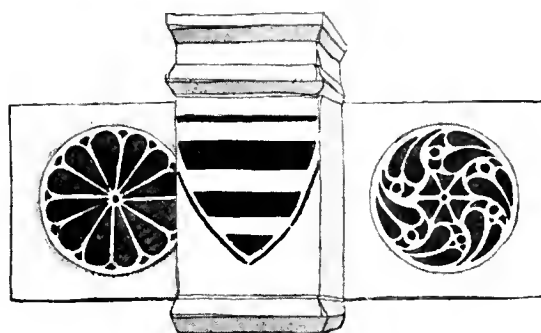
17th Century Heads

The first few years of the 17th Century brought further heads of charmingly decorative design, many of them beautifully delicate and of the most excellent craftsmanship. Designs with checkers, chevrons, and strapping, all brightly tinned, were exceedingly effective, especially after weathering. Intricate designs were pierced into the most lacy patterns and applied flat, giving, in the sunlight, a remarkable play of light and shade. Flat pierced panels of bolder but no less lovely designs were often used, especially in the making of pipe-sockets. It is to this period that we owe much of what is best in the basis of our modern designs.

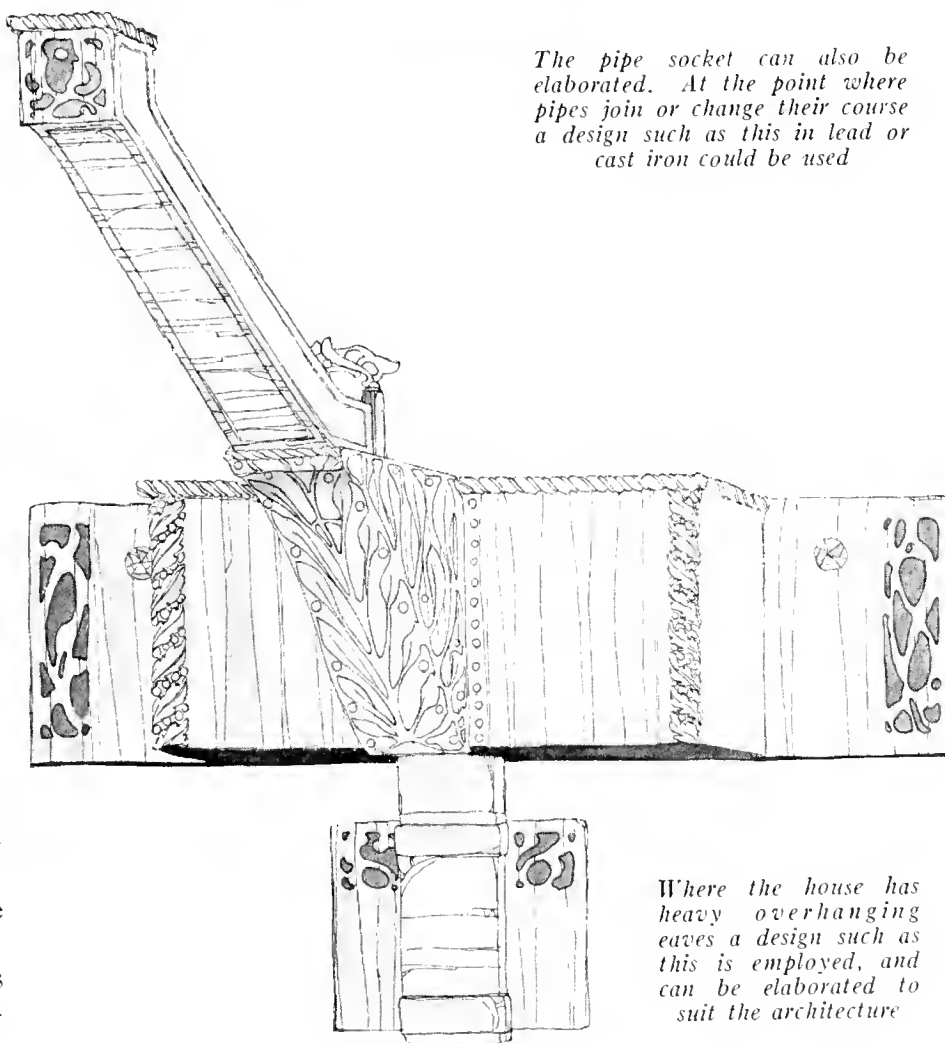
Heraldry and coats-of-arms, as well as turrets and Masonic emblems were of course among



We have become so accustomed to the rounded trough and the galvanized pipe that we often miss the possibilities in decorative pipes and gutters. The formal, elaborate designs require, of course, a formal house of pretentious size, but even small houses could afford a simple elaboration at these points. The two designs above are for lead gutter piping, copies of old examples found in English houses. These would serve admirably to finish many types of eaves



The pipe socket can also be elaborated. At the point where pipes join or change their course a design such as this in lead or cast iron could be used



Where the house has heavy overhanging eaves a design such as this is employed, and can be elaborated to suit the architecture

the earliest designs used. Almost none of these details, however, is of any value to our American usage, fascinating as they undoubtedly are in their own environment.

The usual way of making the earlier heads was by the application of layer on layer of sheet lead, or "simple plumbing". Nor does our modern craftsman work differently, except that molded heads have become more common, especially where a number of similar heads are to be used.

Molded leadwork, however, lacks much of the charm of the built-up work for it always has a sanded surface and lacks the hand-made touch.

Modern Systems

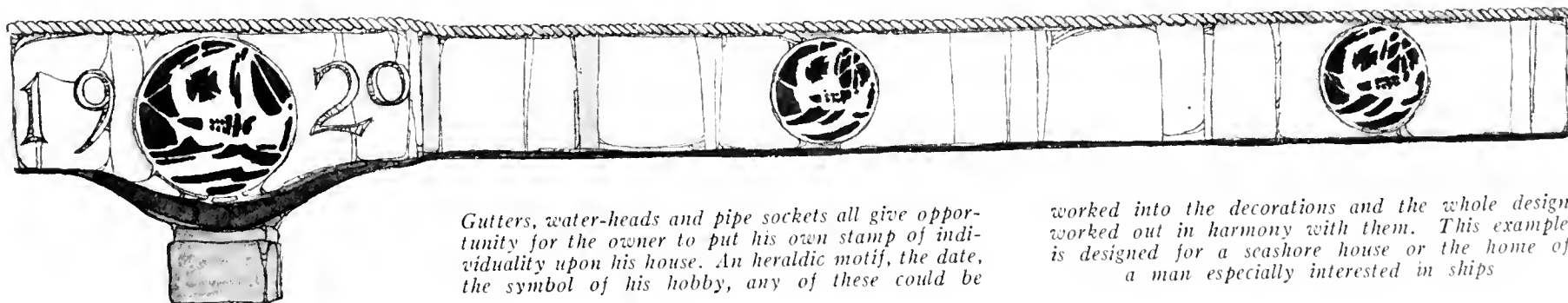
The usual modern lead rain-water system is comprised of several parts, all of which are open to decorative treatment. Even the gutter-pipe may be decorated, its possibilities running all the way from a simple rope border to schools of brightly tinned little fishes swimming thoughtlessly along and disappearing down the hungry goose-neck which leads from the gutter to the pipe-head.

It is the pipe-head, of course, which must receive the most careful design, if the system is to be a success. The pipe-head may be considered as a separate piece of design or it may be combined with the goose-neck and the two parts treated as a whole.

Decorative down pipes and pipe-sockets complete the system to the ground where the water is received either into a decorative cistern or a ground drain.

For the fine country house where expense is not a fundamental consideration there is to be found the greatest wealth of decorative possibility in the use of these lead rain-water discharge systems. Particularly effective are those heads designed for special places, such as elongated heads for occasional use between dormers or ells. Corner heads are unusual, too, and are adaptable for use with either outer or inner corners.

(Continued on page 54)



Gutters, water-heads and pipe sockets all give opportunity for the owner to put his own stamp of individuality upon his house. An heraldic motif, the date, the symbol of his hobby, any of these could be

worked into the decorations and the whole design worked out in harmony with them. This example is designed for a seashore house or the home of a man especially interested in ships

A NEW ENGLAND GARDEN BY THE SEA



Below the retaining wall with its sheared privet hedge are the clipped turf walks and formal flower beds bright with delphinium, lilies, phlox and many other plants. A thick hedge of arbutus surrounds the whole and, with the trees, forms an effective background

In front of the house a long stretch of ground has been converted into a formal garden. A Druid feeling is given by an old wooden sundial set in a circle of turquoise and flame slate flags, with curved stone benches and bay trees on either hand in symmetrical arrangement



CURTAINS THAT ONE REMEMBERS

*Color as Much as the Quality of the Fabric Lends
Distinction to Modern Hangings*

MARGARET McELROY

A NEW era has arisen in America in interior decoration. It might be called The-After-the-War Period and it relies for its existence solely on the broad usage of splendid color. We have been subservient to line for so long that it is a little startling to realize a factor has come up that makes even line fall into the background. As a proof of this witness the ugly monstrosities made possible by a few coats of paint; the barns and stables turned into attractive living quarters, and the mid-Victorian furniture made almost graceful by a clever use of painted decoration.

So in the last analysis the most important element to be taken into consideration in decorating is color. It is the thing we are conscious of first and remember longest about a room. Also it is rare. For years we have been afraid of it, accepting drab color combinations as being beautiful and right simply because we had grown used to them. It was a case of mental laziness and only recently have we had enough daring and initiative to break away and blaze a new path, demonstrating anew that

sheer color is among the foundations of human happiness.

There is also satisfaction in knowing this does not necessarily mean expense. In the jungles of the old and new world, it is not always the rare birds that flaunt the most

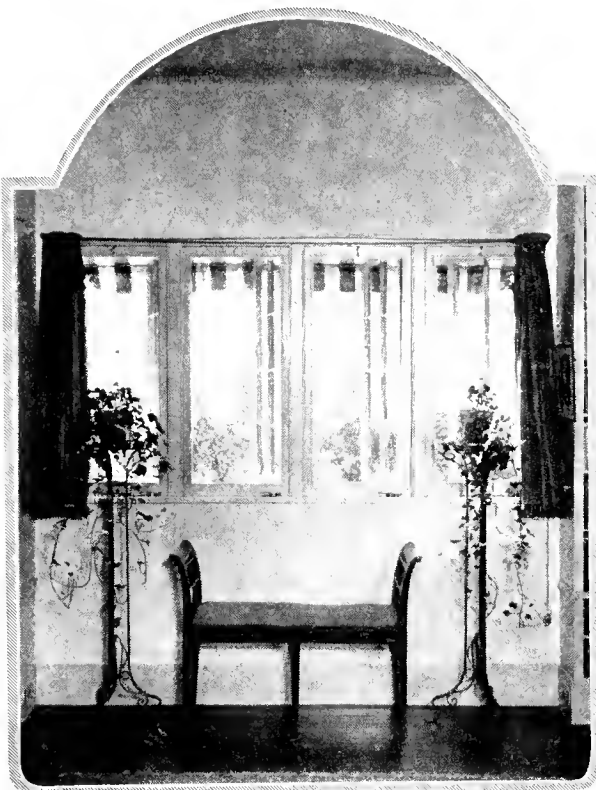
brilliantly colored plumage. In fact, quite the reverse is true. And a small cottage can be made charming, livable and unusual through the use of comparatively inexpensive hangings and upholstery that are remembered chiefly for their radiant color.

There are many ways of introducing this element into the general scheme of decoration. A bright vase in a dark room will instantly focus attention; a vivid hanging on the wall can make one oblivious to the surrounding setting and will be remembered long after the rest of the room is forgotten.

The most natural and graceful way of bringing about interesting color effects is by means of hangings. For the summer cottage which relies for its charm on a certain distinctive simplicity nothing could be a better choice for curtains than gingham. This fabric is inexpensive, durable and a welcome change from the ever-present chintz.

In a cottage bedroom that has cream walls, plain French blue gingham edged with yellow
(Continued on page 54)

In the room shown at the right, the casement windows are simply curtained with a deep, reddish-orange silk, a striking spot of color against neutral walls



In the room below two figured materials have been used, the bold design of the hangings in no way impairing the effect of the thin, shimmering under-drapes



MAGNOLIAS TO BLOOM IN THE SPRING

Some of the Best of These Flowering Shrubs and Trees Which Are Adaptable to Many Situations

E. BADE

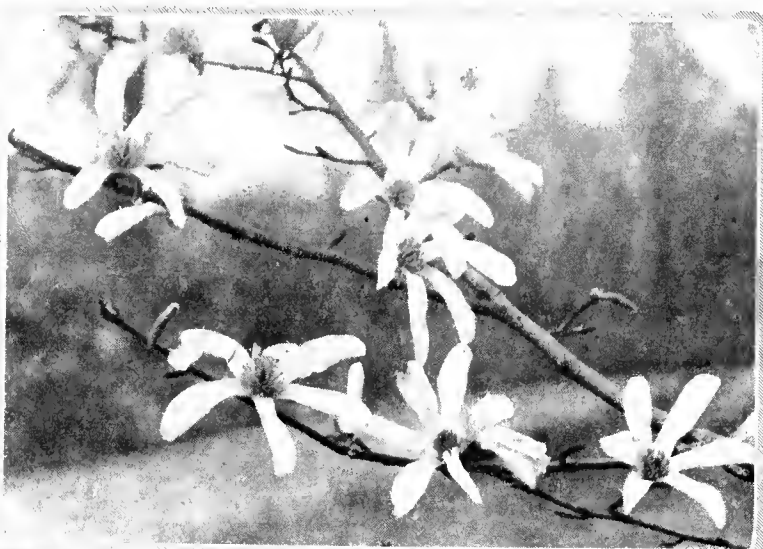
THE magnolia season is an annual surprise that never grows old. So early in the season that they companion the golden flower bells of the forsythia, the first blossoms appear, great pink or creamy saucers poised on branches still bare of leaves. Many kinds are fragrant, all are strikingly beautiful even without the long glossy leaves which follow and persist through the season.

The species of magnolia which are generally grown as ornamentals are either bush or tree forms. The smallest can be successfully planted in a very modest space.

Various Species

Perhaps the most commonly seen magnolia is *M. Soulangeana*, a cross between *M. denudata* and *M. liliflora*. Its bell-shaped flowers are often purple without and white within. They appear in May after *M. Stellata* has bloomed and while *M. glauca* still has its flowers closed. If the four smaller species, *M. Stellata*, *M. Soulangeana*, *M. glauca* and *M. Thompsoniana*, are planted one will have flowers from the end of March to and through June. Under some conditions *Soulangeana* flowers in late summer—that is, when it was excessively pruned or when the flowers were injured by drought. This species has a number of varieties, the most important of which are *Lennei*, *nigra*, *Alexandrina*, *Robertiana* and *speciosa*. They differ from the type species in having blossoms of a slightly different color or opening at a different time. The flowers of *Lennei* are crimson instead of red. *Alexandrina* is purplish outside, while *speciosa* has white flowers striped with purple. None of these varieties is as hardy as the species.

Magnolia glauca and *M. tripetala* have produced the variety *Thompsoniana*, but this is not as hardy as the two species from which it



One of the hardiest magnolias is *M. Kobus*, with flowers 4" to 5" across. It is a tree form, sometimes 80' high



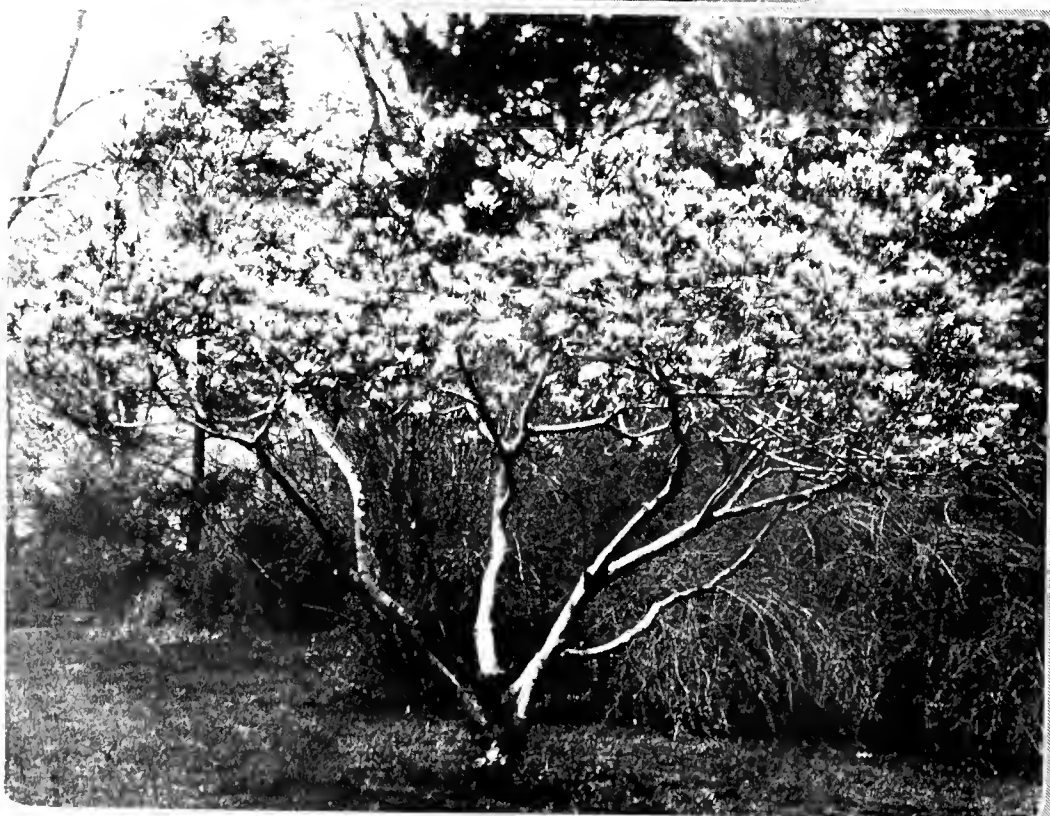
M. Soulangeana has white, often fragrant flowers, purplish on the outside

A particularly showy sort is *M. Yulan*, with flowers white or pinkish



The flower above is *M. Yulan*. It is fragrant and when open is 6" across

The earlier magnolias flower before the trees leaf out. Below, *Soulangeana*



was derived. It is a bush or small tree form with fragrant white flowers which appear in June and on into July—the last of the magnolia varieties to bloom.

Other Good Sorts

M. stellata, which is also known as *M. Halleana*, grows broad and bushy and develops its flowers while still young. They appear in March, before the leaves. This species should be planted in light shade so that the early buds and flowers will not be frost-killed. When it has plenty of room, *stellata* will develop into a well formed bush without the necessity of pruning. The flowers always appear on the new wood. The known and recognized varieties are *rosea* and *flore pleno*.

White and reddish flowers are produced by *M. parviflora*, an inhabitant of Japan, and *M. Watsoni*, both flowering in June. These species are comparatively hardy.

Both the species and varieties of *M. glauca* thrive best in a damp, boggy soil, where they develop into small trees. For more or less dry places, *M. macrophylla* is the best fitted. This species is more delicate and its flowers are not so beautiful. *M. acuminata* is suitable only for extensive grounds, as it grows into a tree sometimes upward of 80' high. Its flowers are neither large nor striking, but its coral red fruit makes the tree more beautiful and ornamental. *M. kobus* develops into pyramidal form and grows to be a small tree covered with white flowers early in spring. *M. Yulan*, or *conspicua*, is also comparatively large, as is *obovata*, the best known red magnolia.

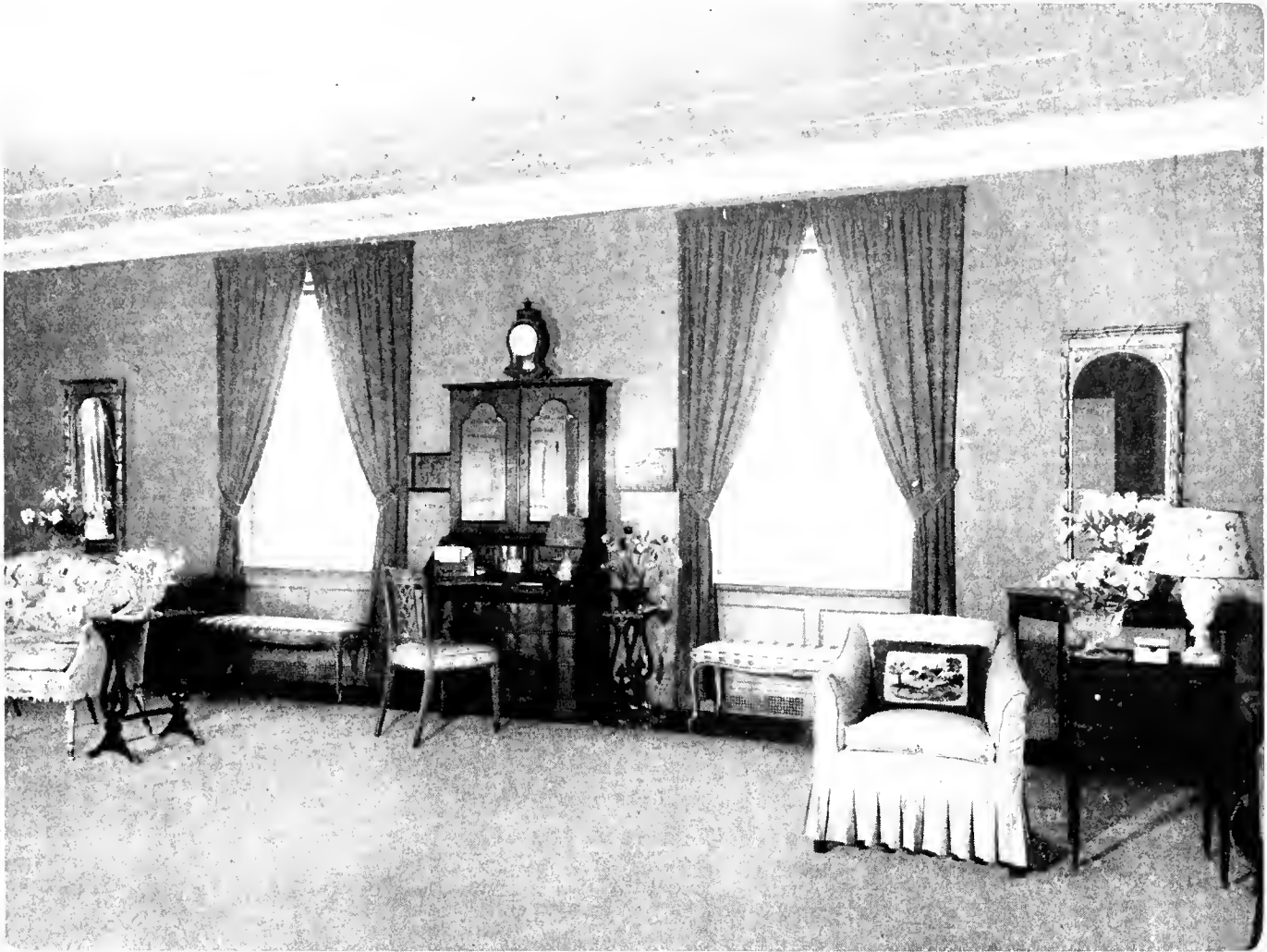
Planting

Although the majority of bushes and trees can be successfully transplanted in the fall as well as the

(Continued on page 58)

A LITTLE PORTFOLIO OF GOOD INTERIORS

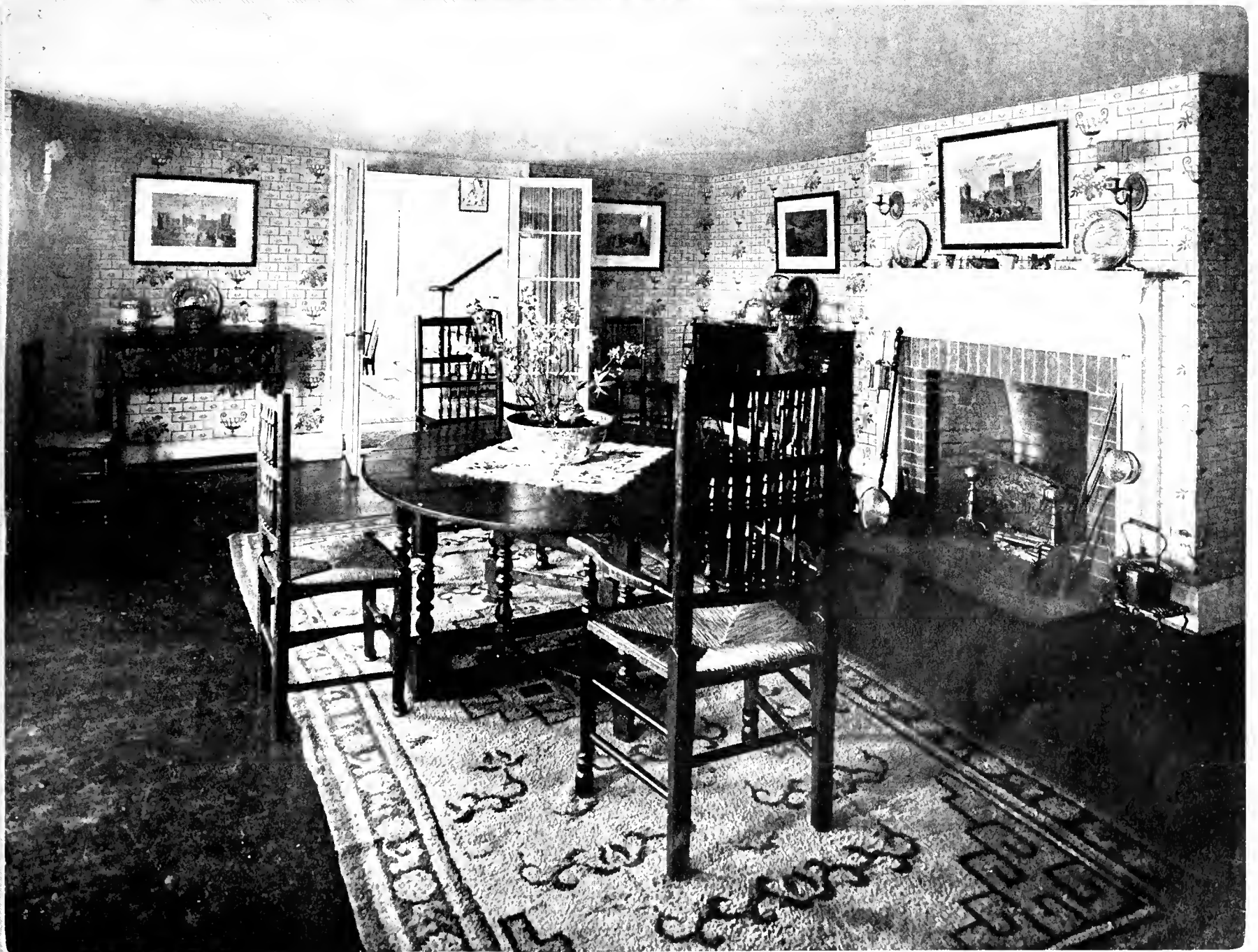
The color scheme in this city living room is especially attractive — green walls, plum colored curtains with narrow cording of green, sofa and chair in old green and blue chintz, window benches in gray striped satin, an upholstered chair in yellow. Mrs. Emott Buel, decorator



English Lancashire chairs and a gate-leg table seem to go particularly well against a background of old cottage paper. In this dining room the rug is Chinese, of blue and gold, and the woodwork white. Bits of brass and old china give further color notes. J. L. Mills, architect

Harting

Gullies

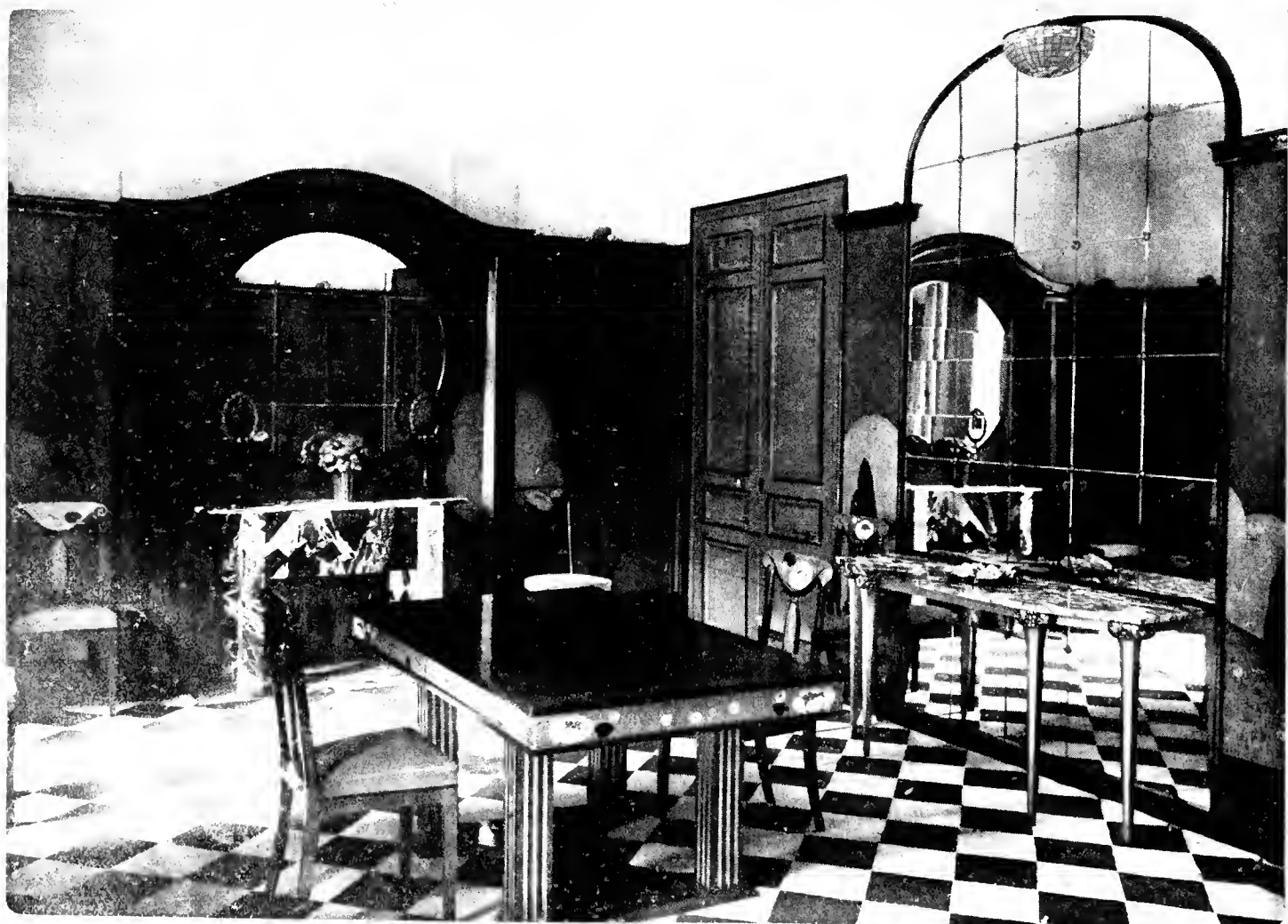




MILZBACH

Walls hung with light blue tapestry, furniture in gold with lighter blue decorations, violet cushions and a curtain of mauve—these are some of the color elements in this unusual Parisian boudoir in the modernist style. Instead of an over-mantel decoration is a window, the fireplace flues being set in the side of the wall

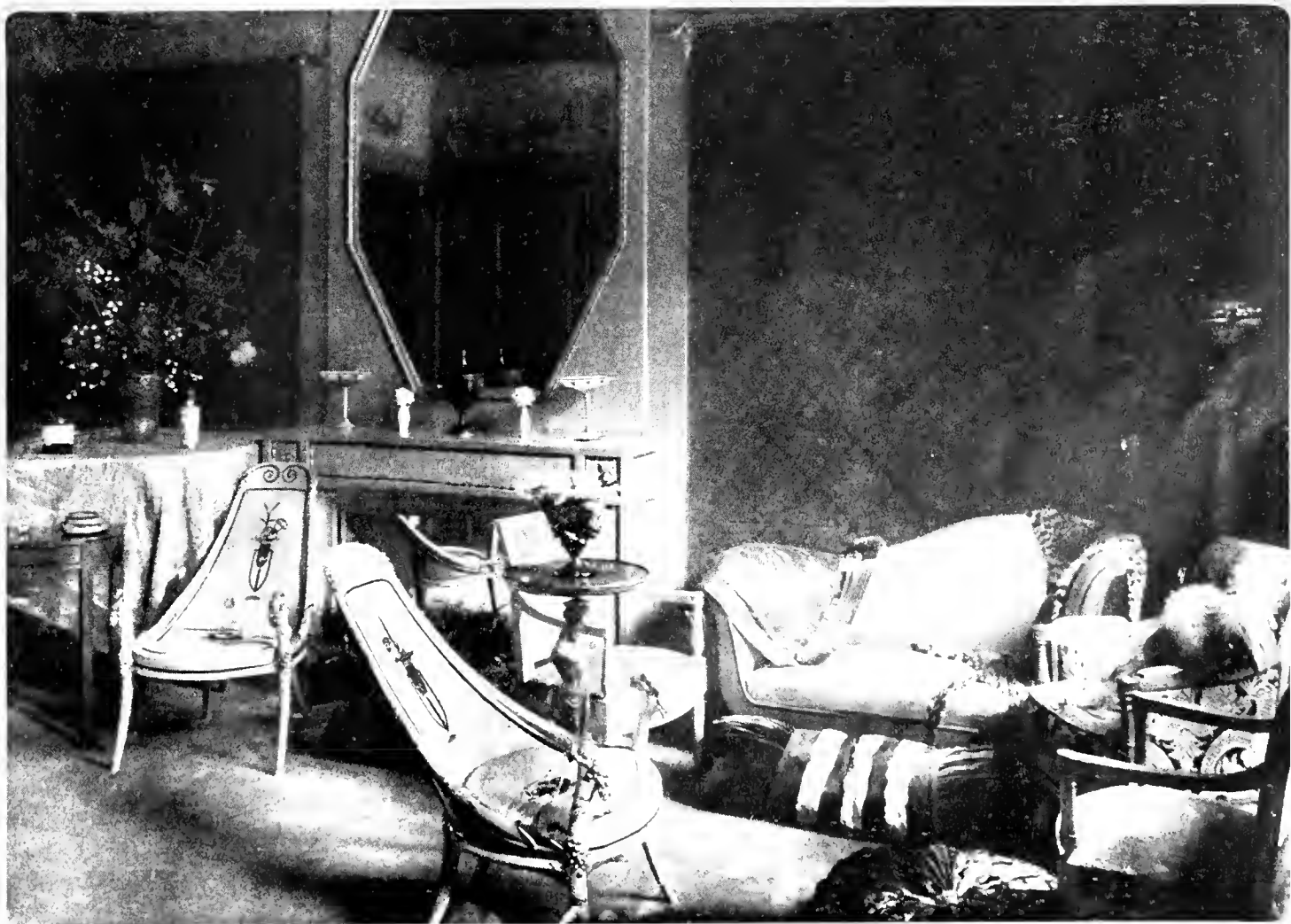
In this same home, the residence of Mme. Henry Esders, the dining room is also executed in the modernist style, which includes a black and white checked carpet, walls of midnight blue relieved by large black trees and touches of gold, and furniture in blue and gold. The lighting is concealed, mainly in the rail over the paneling





In this entirely modern home the bedroom, generally the one room furnished with modern furniture, is completely fitted with antiques. Here colors and contours are traditional; in the other rooms they are obviously new. Such a combination of the orthodox and the heterodox in decoration gives the house variety, balance and distinction

The salon woodwork is gray with raised decorations in gold. An orange brocaded silk covers the walls. The rug is blue, and the upholstery blue velvet on light gray wood. Two reclining chairs, designed by Paul Iribe, are light green and gold upholstered in silver with a black cording and decorations. The salon was decorated by Mam



THE GARDEN SWIMMING POOL

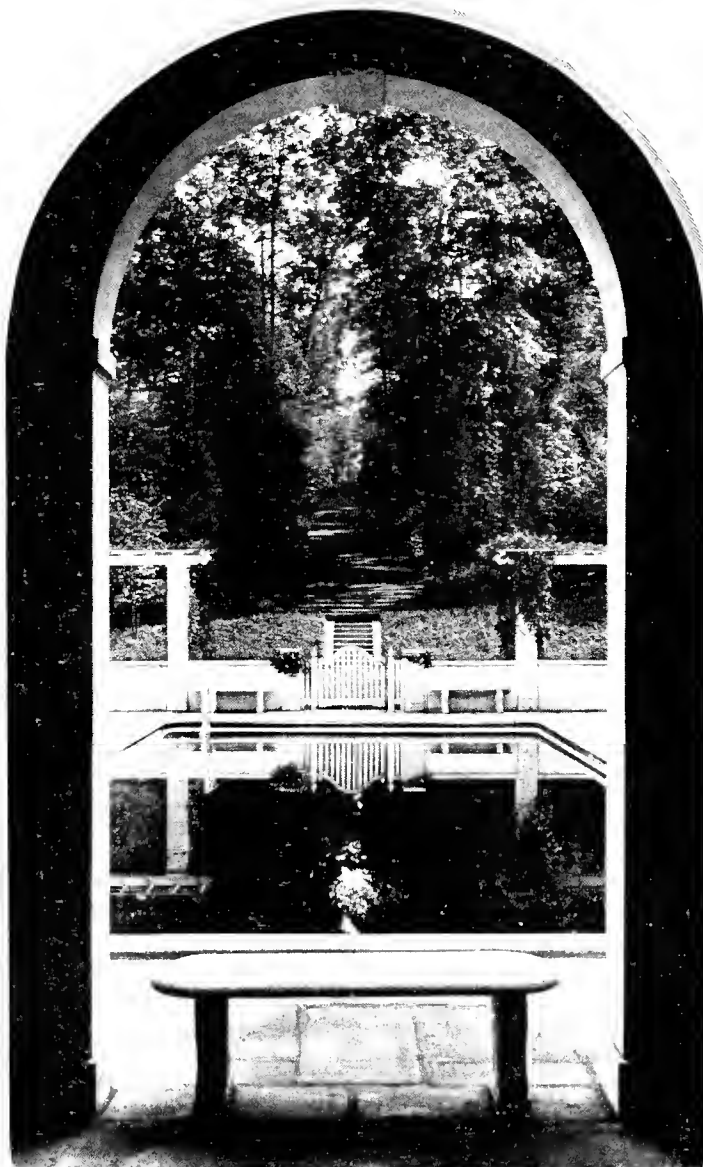
Apart From Its Obvious Uses It Can Be Made a Decorative Asset in the Garden Landscape Scheme

CHARLES ALMA BYERS

THE size and location of one's grounds permitting, the swimming pool constitutes a most delightful garden asset, with both esthetic and utilitarian value. It is, indeed, doubtful if any other garden feature affords greater possibilities decoratively and is, at the same time, capable of furnishing more appreciable enjoyment. And, incidentally, it is gratifying to note that its various admirable points are steadily winning wider recognition—that the private swimming pool is becoming quite popular.

Naturally, it is as a utilitarian asset of the home that the garden swimming pool is particularly to be appreciated. Making it not only possible but invitingly convenient for one, on a summer morning, to walk directly forth from sleeping room into garden and there to take a plunge in the pure, crystal-like water of one's own swimming pool, the feature gives a rare, genuine delight, indeed. This experience that it makes a pleasure is, moreover, beneficial to one's health, for a plunge into the pool's cool depths always refreshes and invigorates and thus the better fits

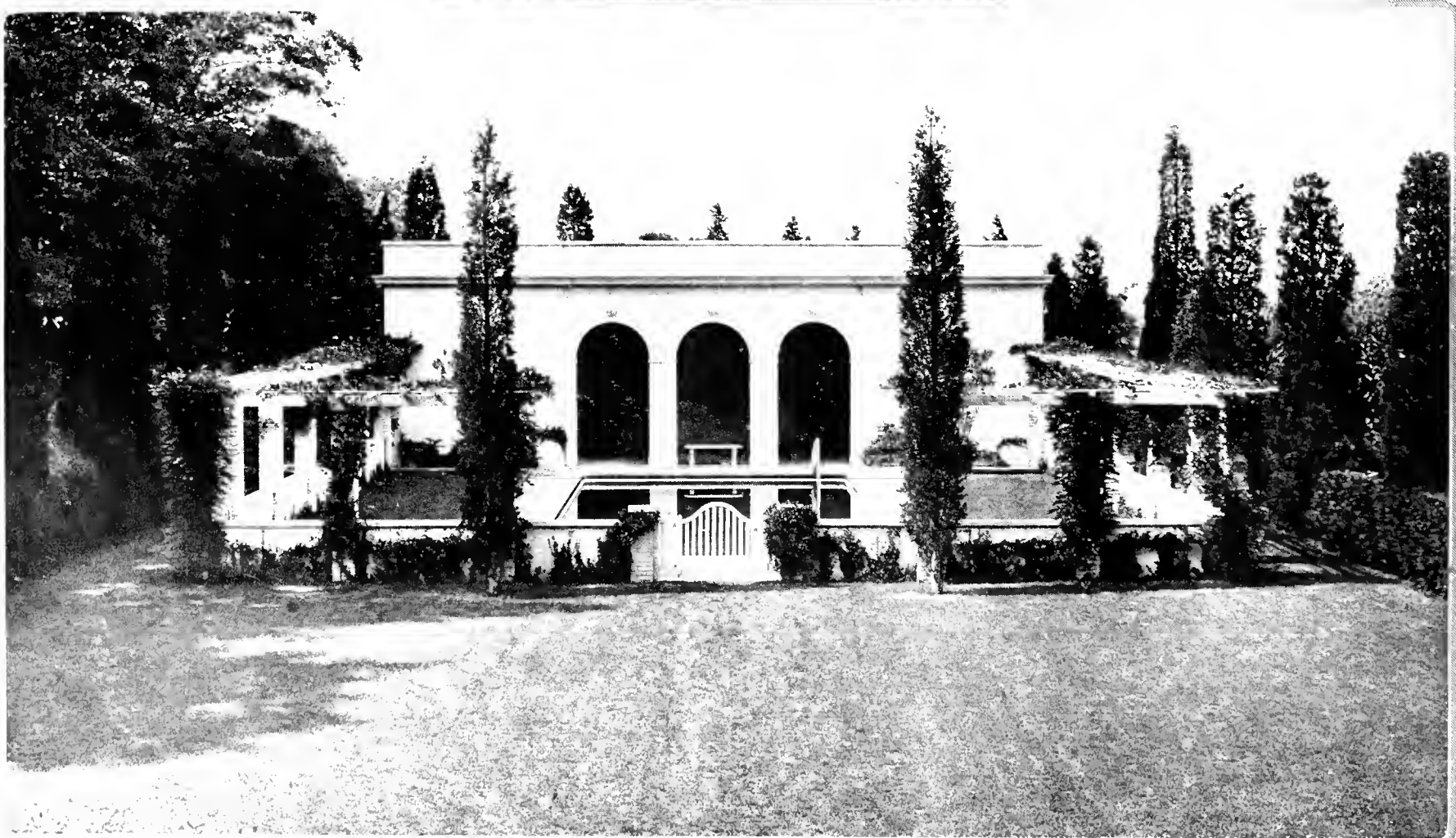
The swimming pool on the estate of George Pratt at Glen Cove, L. I., is set in a clearing of the trees. At one end the path leads through a gate, across a stretch of lawn and up through the shadows of a forest alley

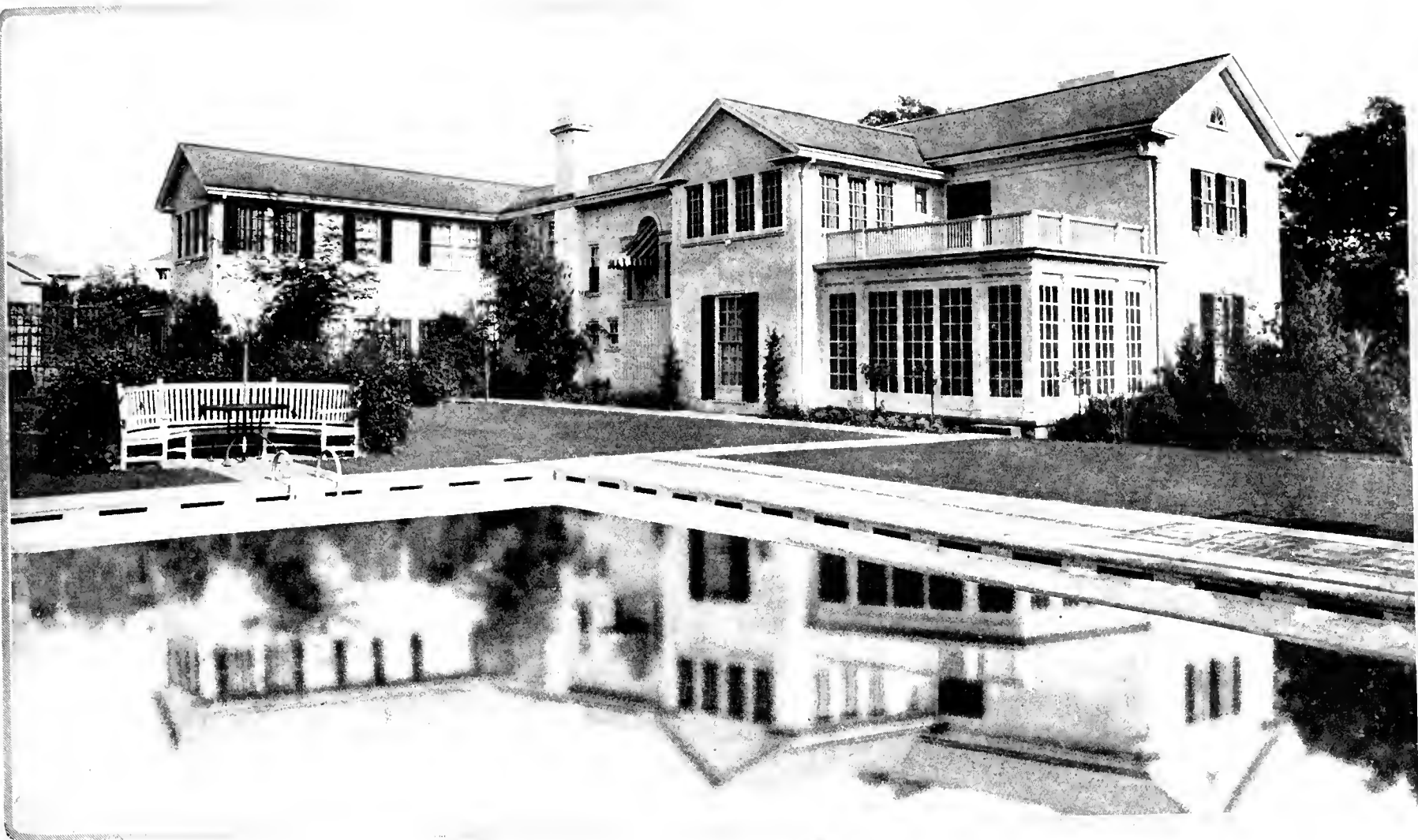


one for the day. In short, such a feature is everlastingly and conveniently a source of both healthfulness and enjoyment, and one that invites participation in its benefits by every member of the family.

In respect to the decorative possibilities of such a pool, water alone, whether it flows in a stream or reposes in a limpid body, always adds charm to a garden. And the swimming pool, with its gleaming surface mirroring its environment of flowers and trees or something architectural, to say nothing of the beauty of its sheen alone, becomes a most delightfully enhancing garden asset. It also affords an engaging excuse as a center for various attractive schemes of gardening. It may be concealed from view by a screen of trees, shrubbery and flowers, with perhaps paved or graveled paths winding among them; or, also as a means of secluding it, it may be surrounded, either wholly or in part, by something in the nature of a pergola, rustic or formal, with its columns and overhead framework possibly supporting a profusion or a mere tracery of vines. The possibilities it affords in a decorative

A formal bathing pavilion creates a background for the pool. The low enclosing wall is surmounted by a pergola. Entrance is gained through the wooden gate. The whole is painted white. Delano & Aldrich, architects



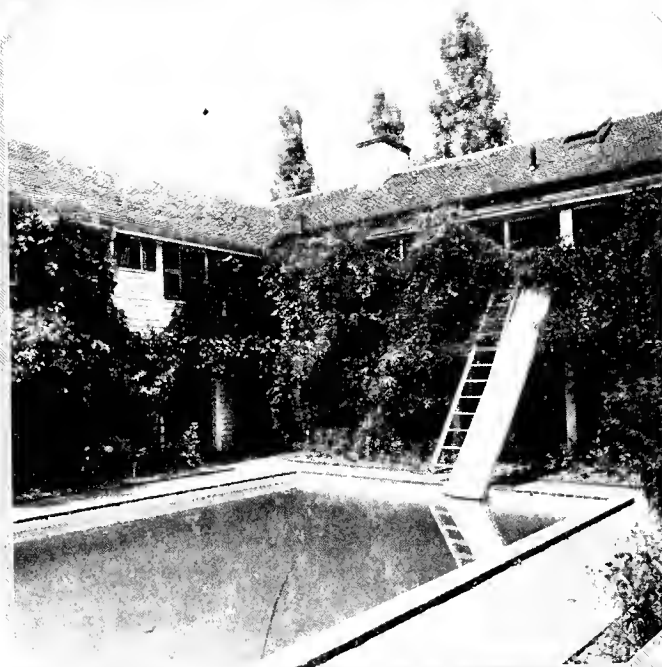


Save for the house this California pool has no immediate privacy. It is, however, the dominant feature of the garden scheme, adding color and light to the lawns and border plantings

way are quite unlimited; and, by proper discrimination, it may be appropriately introduced as a feature of almost every garden scheme, from informal to the strictly formal.

A pool large enough for swimming and bathing, and actually to be so used, is, however, only possible as a feature of the country home, or of the home surrounded by fairly extensive grounds, located in a suburban community. This, however, does not necessarily restrict it only to the wealthy, for the pool itself may naturally be greatly varied as to both size and construction cost, and the sum expended upon its surroundings can be especially varied.

As to location, the pool, first of all, should be conveniently accessible. And, placed somewhere in the rear of the house and preferably not more than a few steps distant, it should also be so located as to have a certain degree of privacy. Naturally, the use of trees and shrubbery, or of something in the way of garden architecture, will very materially help to secure for it this desired seclusion, but the matter of location nevertheless deserves to be carefully considered in this respect. And lastly, it is important that the pool be



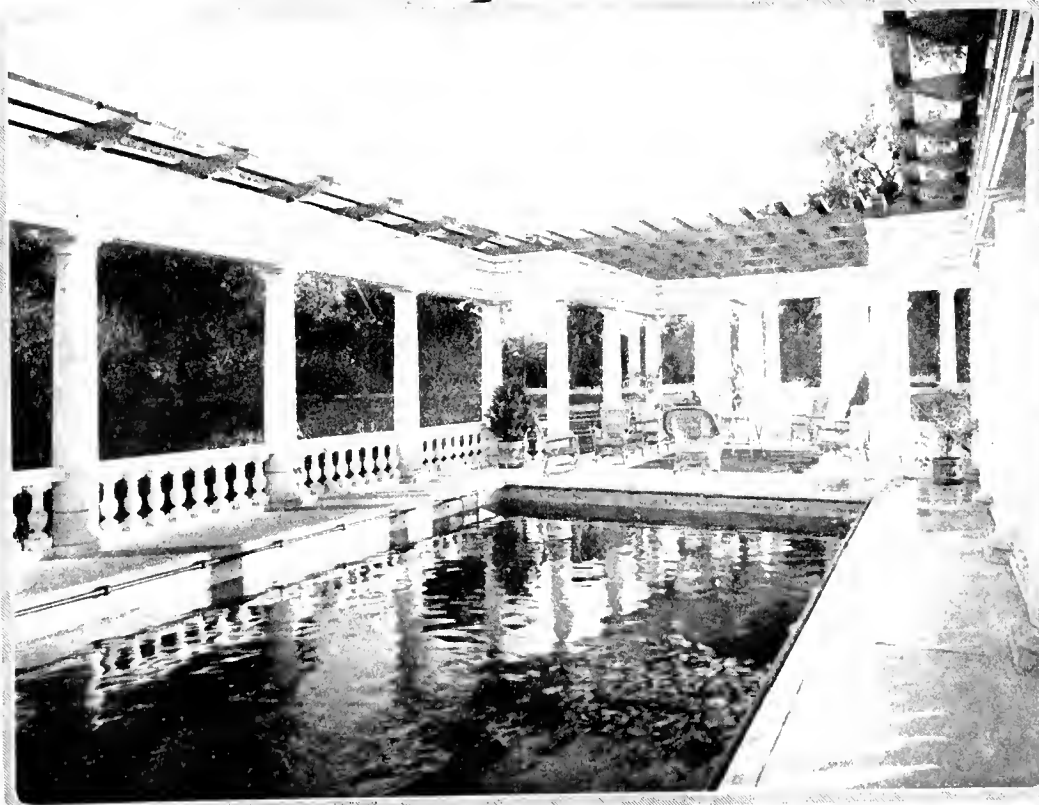
An ideal spot for a bathing pool is a patio or an enclosed area where the house wings protect three sides of a corner of the garden, as in this New England country house

placed to good advantage, in a decorative way, in respect to the general garden scheme.

The swimming pools illustrated here not only speak more convincingly than words of the charm and usefulness of such features, but also will be found beneficially interesting for the suggestions they have to offer in the matter of design, construction and general treatment.

The California pool shown at the bottom of this page is especially elaborate as to enviroing architecture. Entirely enclosing it is constructed an attractive formal arrangement suggestive of the classic garden pergola. The plain, round columns, the low, neat railing that links them together at the base and the coping effect that forms a continuous girder over their tops are of pure white; finishing the top in somewhat pergola fashion, and extending inward, is an open wood framework that is painted green. The pool is bordered, inside the columns

(Continued on page 70)



The pergola makes the best sort of a surrounding for a pool. Thus it has been used on this California estate, with a space reserved for an outdoor living room, which vines will eventually roof over



© by Asahel Curtis



Among the things one should see in America are the summer flowers in Mt. Ranier National Park. Here is the natural habitat of some of our finest alpinii, flowers we carefully transport to rock and up-land gardens. This vast sea is of avalanche lilies

July and August are the months when the mountain flowers grow in greatest profusion. These natural gardens spread mile on mile, a prodigious display of lupines and daisies, basket grass and heather and innumerable other blossoms, under the shadow of mountains

WHY GO TO
SWITZERLAND?



Asahel Curtis

The fluffy heads of basket grass are held high on tall, thin stems. They grow in great drifts in these mountain-top meadows, cropping up wherever the soil is kindly. The snow-clad peaks of the Tatoosh Range form the wall for this great natural garden

Reaching far up the ridges of the mountains, braving the snows, are out-croppings of pink and white heather. They seem to thrive on a handful of soil in pockets of the rocks, that shelter them from the wind. Who would not have such heather in her rock garden!

WITH ALPINE
FLOWERS HERE



Asahel Curtis

WHEN THE FRAME FITS THE PICTURE

The Day of Cut-and-Dried Picture Frames Is Over, for Modern Art Requires an Individual Setting

PEYTON BOSWELL

OF all the transgressions of good taste and common sense that have been made in the sacred name of art, those connected with the framing of pictures are perhaps the most flagrant. This country especially has been a hard offender. Just as our forebears used to obscure the female form in horrible hoop-skirts, so they were wont to ensconce their pictures in heavy, ornate frames and—save the mark!—they even hid away both frame and picture in a tunnel called a “shadow box”. This last named monstrosity has almost disappeared; it comes forth only now and then when paintings are brought out of old houses to be put up at auction sales. But the ornate and vulgar frame is with us still, casting its blight on whatever painting it can find to obscure and rob of its true effectiveness.

A picture should be dressed in a frame pretty much in accordance with the same canons as are applied to the dressing of a cultivated man or woman. If anything, those canons should be more strictly applied, because if you take them as they come, paintings are finished with a great deal more care than are the bodies of human beings—at least they hold their shape better and keep their attractions, when they have them, a great deal longer. They never become distended through over-eating and never lose their complexions unless they are put in a damp cellar or fall into the hands of a devil-may-care restorer.

Sizes and Colors

So it follows that if a picture is so gaudily and flashily framed, or is given a frame that by its size is all out of proportion to the picture, it is just as much a crime against good taste as if a human being did exactly the same thing. It would be hard to realize a spirit of harmony in a room in which such badly set pictures are hung.

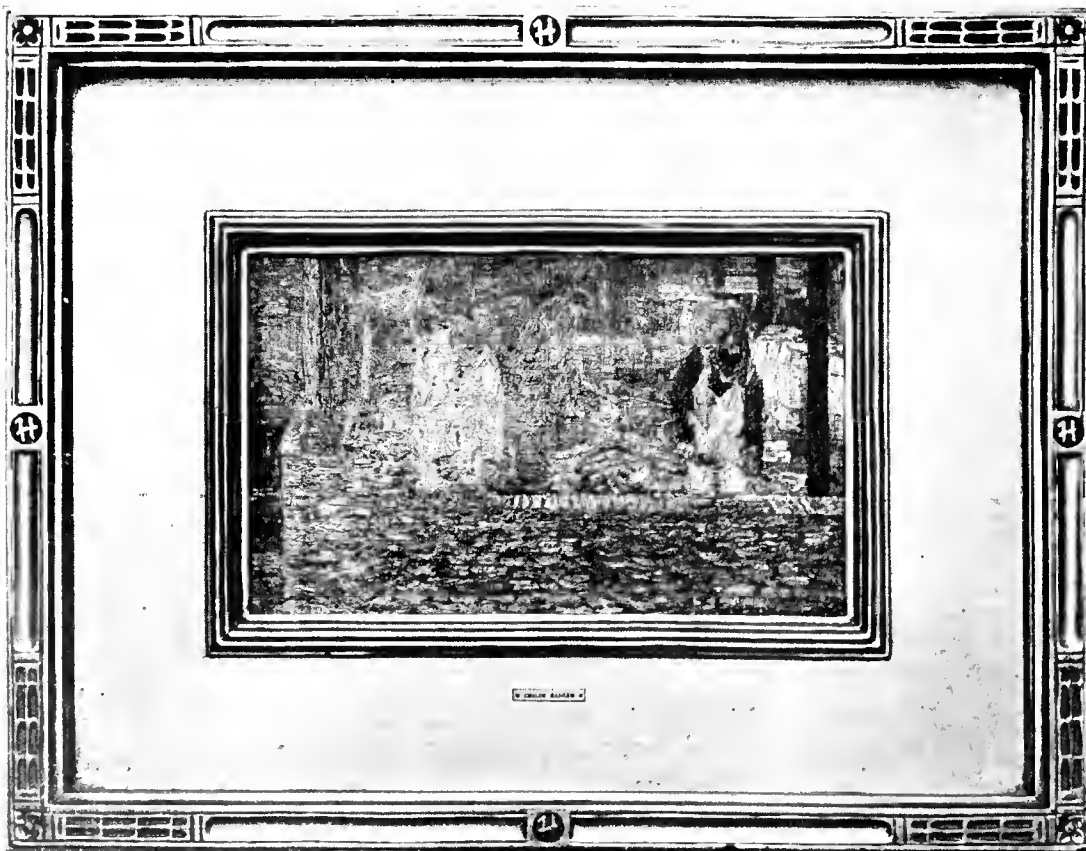
When it comes to the color of frames, equally as great crimes are committed. How many times have we seen subtle color harmonies



This soft landscape, "The Enveloping Mantle" by Willard L. Metcalf, is in a frame designed by the artist for the picture. Courtesy of the Milch Galleries



Herman Dudley Murphy is the dean of American picture framers. One of his designs was made for this canvas "The Story of the Cross", by Albert P. Ryder



Among American artists, Childe Hassam is most active in designing the frame to fit the picture. This small painting has a frame signed by Mr. Hassam; note the "H" on each side of it. Courtesy of the Milch Galleries

on the canvas absolutely killed by glaring, glittering gold on the frame?

Artists long felt themselves to be helpless in this matter. Whistler was one of the first to rebel. To him it was a matter of first importance that his delicately toned pictures, with their soft nuances, should not be stultified by discordant frames. Despairing of any framer putting his pictures in the exact settings they should have, he undertook to make the frames himself. He designed them, toned them and sometimes painted them. In order that canvas and frame should never be separated—for owners have a way of sending their pictures to be newly dressed every so often—he gave some of his frames an extraordinary value by actually signing them, with the Whistler Butterfly.

Probably the first artist in this country

to follow Whistler's example was the landscapist, Herman Dudley Murphy, of Boston. So successful was he in framing his own pictures that he was asked by collectors and by brother artists to apply his ideas to other pictures. Today frames that are made to harmonize with individual pictures are known roughly in this country as “Murphy frames”, no matter who the designer may be.

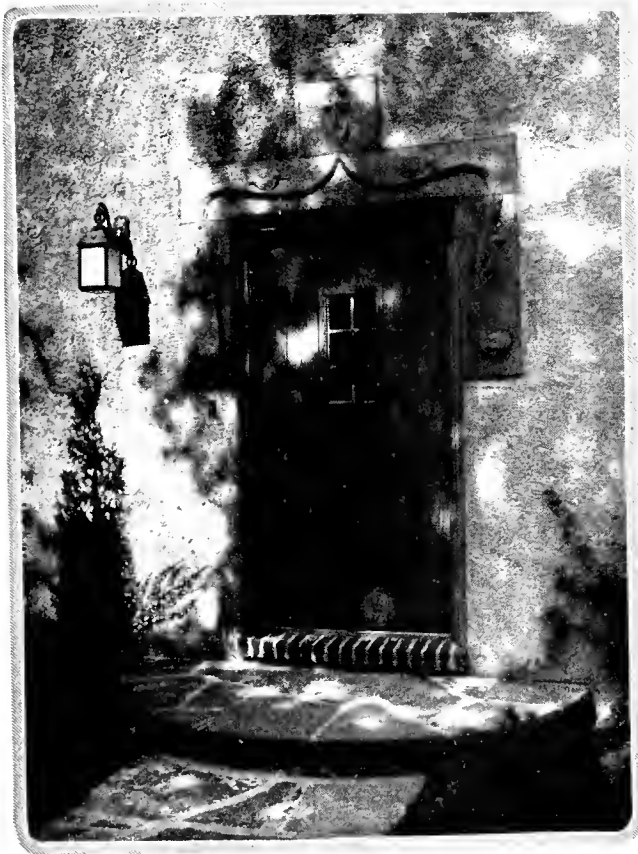
Because he is regarded in a way, as the dean of individual framers, Mr. Murphy was asked at one time to say something about his artistic credo.

Individuality

“The framing of a picture,” he began, “is in every way as important a factor in its looking well and receiving the attention it deserves, as is the suitable and becoming clothing of a person. To frame pictures of different styles alike in one design of frame is to kill their individuality. They may look well as an aggregate, just as a regiment of soldiers looks well in uniform, but it should be remembered that the barber plays an important part in making the soldiers all look well in their uniforms. Imagine a person who has
(Continued on page 62)

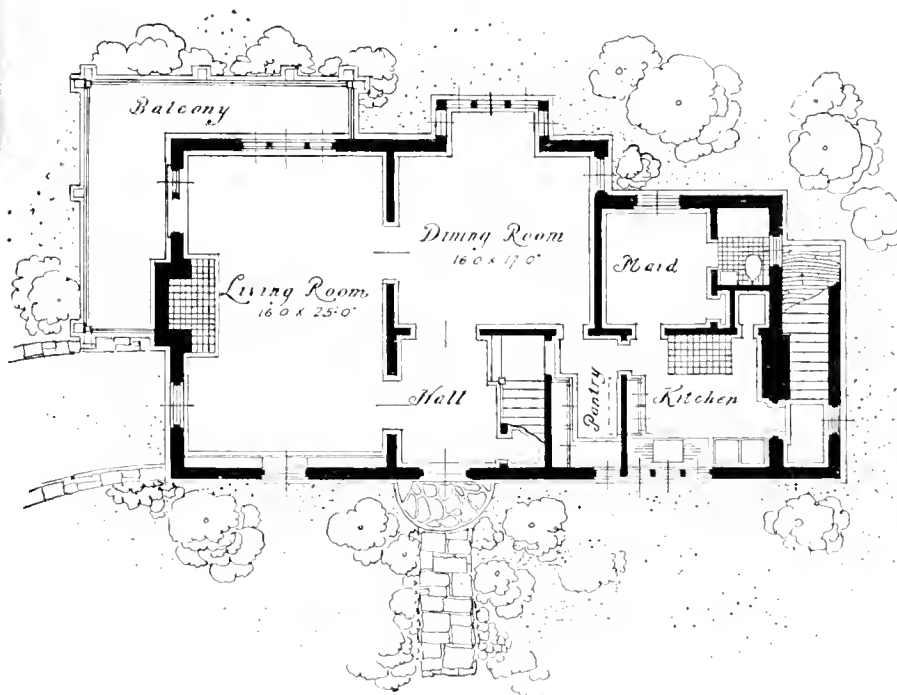
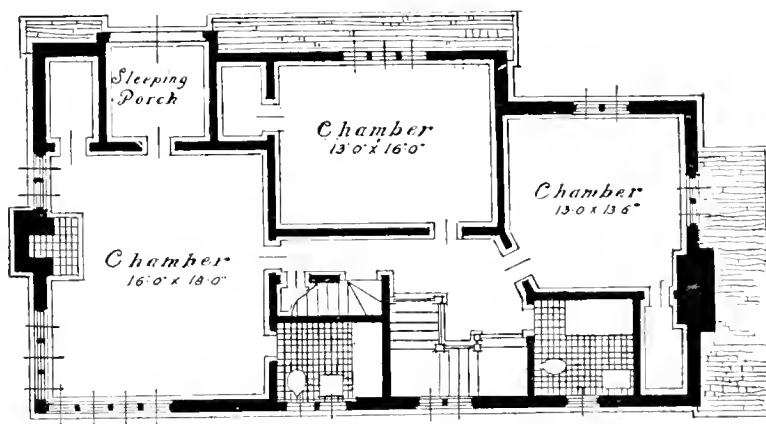


The house built on a steep hillside always offers an interesting problem to the architect as it usually necessitates an irregular arrangement of rooms and a fine economy of space. Such was the problem presented in building the residence of Mary M. McKelvey at Spuyten Duyvil, N. Y. A stucco house with occasional outcroppings of stone, leaded casement windows and a shingle roof laid to simulate the irregularity of thatch, it stands on the edge of a steep hill. Sufficient level ground was left in front to give the house approach. Julius Gregory, architect



A pleasing accent is given the entrance, a stone-flagged path and platform, brick sill, a batten door with a leaded light and a top surround in wood carved decoratively

The most is made of the view, the living and dining rooms and two of the chambers looking out over the Hudson River. So does the owner's sleeping porch. A balcony is run around the corner downstairs. The garage is below the living room



A GROUP OF
THREE HOUSES
NEAR NEW YORK

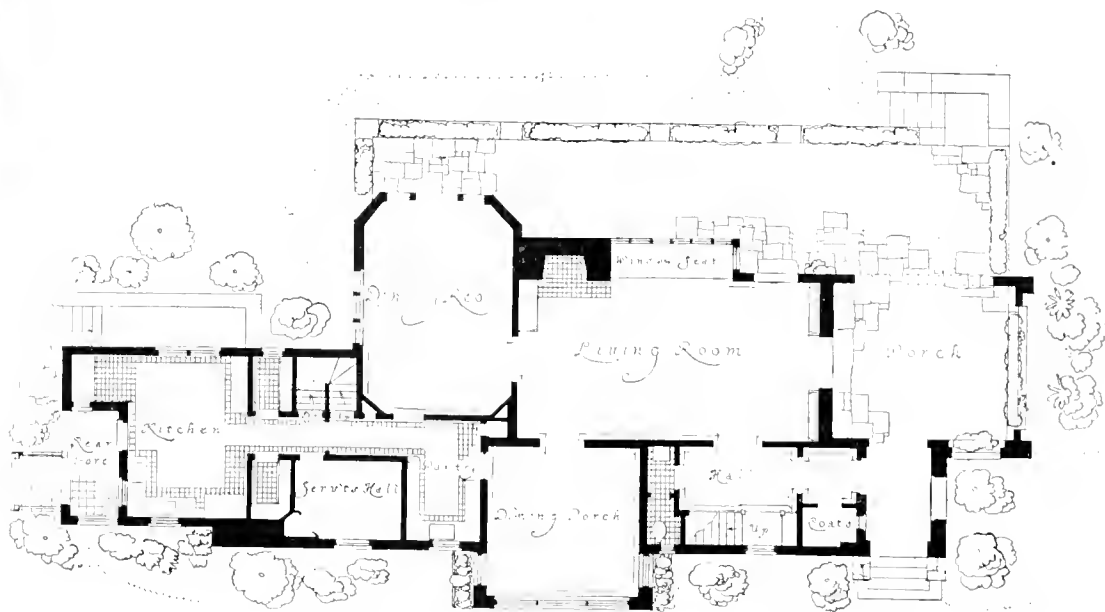
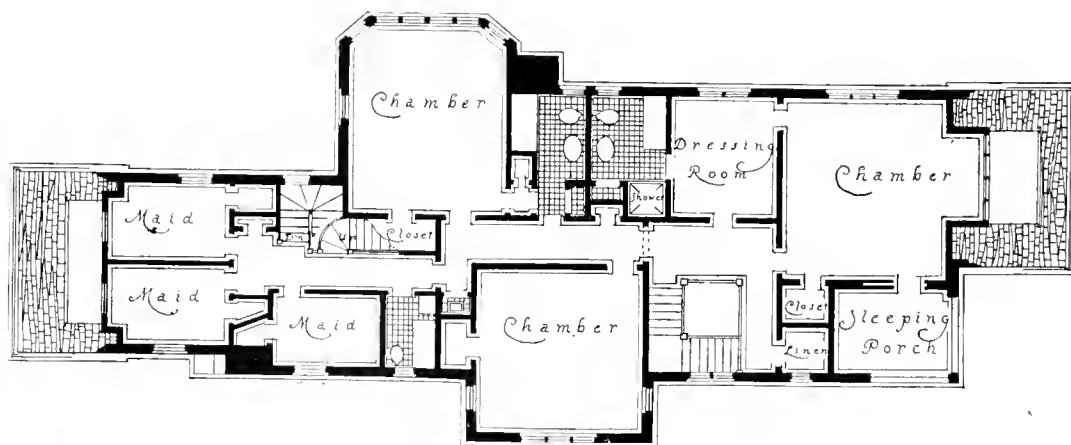


Stucco over hollow tile, half-timber and stone have been combined in the construction of this house at Elmsford, New York, the home of Herman Younker. The stone foundation creeps up the wall and masses solidly in the chimney stack. Stone is also used for the terrace. On the side shown here, which is the rear, can be noted the end of the dining room and the large chamber above it with open windows. The range of casements downstairs is in the living room. Buchman & Kahn, architects



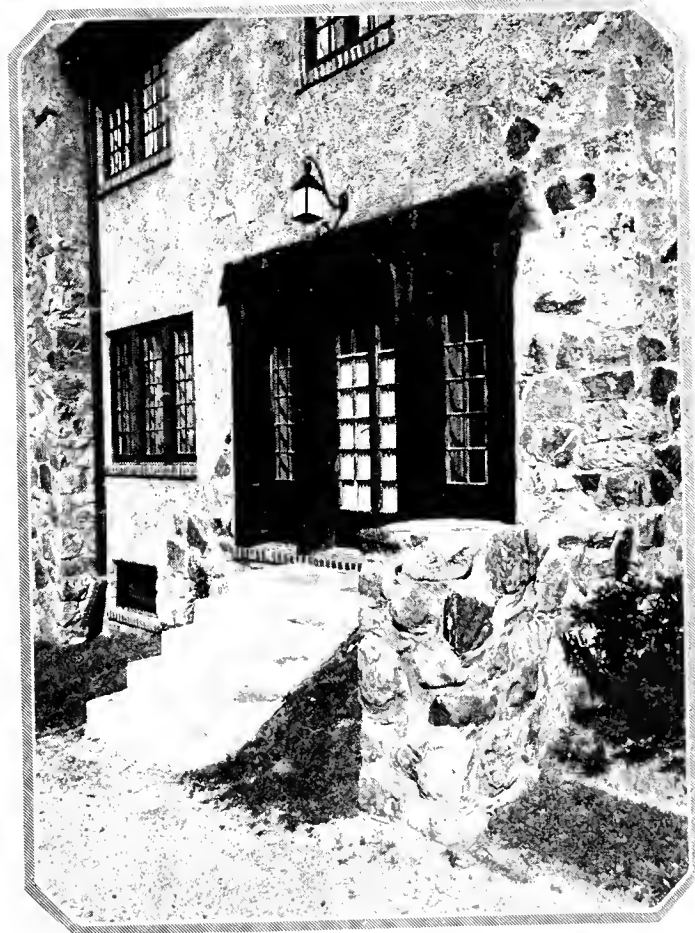
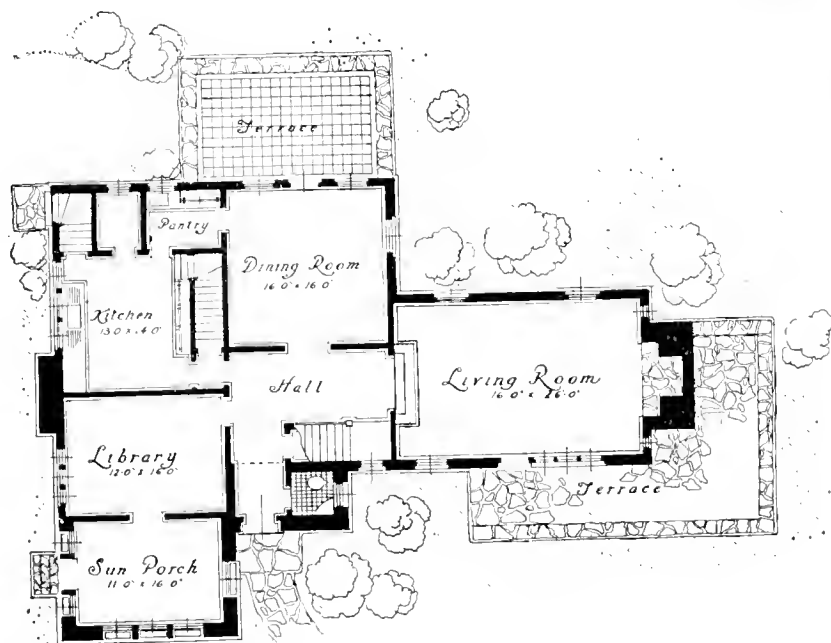
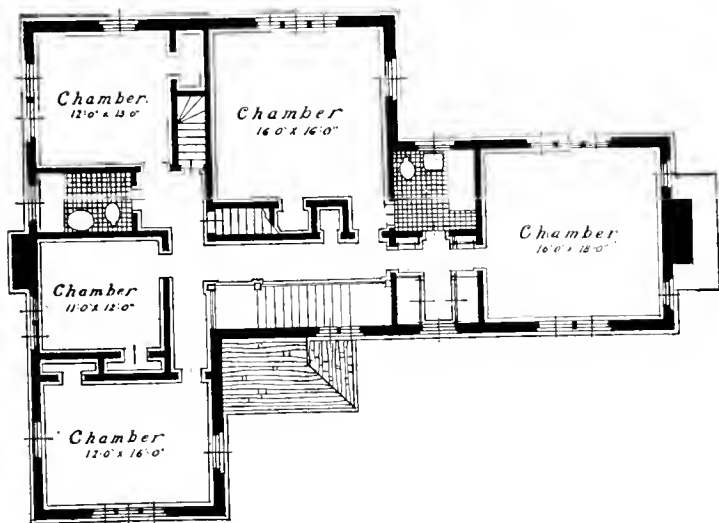
Inside the woodwork is white, the hall being typical of the finish. A mahogany hand rail is used above white balusters. A lantern is suspended from the second story ceiling into the stair well. All radiators are concealed

An irregular arrangement of rooms adds to the interest and livableness of the house. One side of the living room is opened by casements above a window seat. The fireplace is in the corner. Tiling is carried throughout the service quarters. Upstairs are three chambers, dressing room, two baths, plenty of closets, and the servants' rooms in a separate wing





The residence of Clarence McDaniel at Hartsdale, N. Y., shows some interesting features—the long roof lines are relieved by a slight sway, chimney pots give relief to the skyline, stone crops out naturally in the stucco walls, the window sills are red brick and on the entrance and porch doors the trim is heavy, hand-adzed timber. Julius Gregory, architect



Although the base of the walls is hollow tile, stone has been introduced naturally and creeps out in the foundations and chimney stack. The heavy timbering of the entrance gives it a strong accent which is relieved by the small paned doors and lights

The shape of the lot, which was like a segment of a pie, necessitated the angular shape of the plans. This has given ample exposure to all the rooms, affording a living room lighted on three sides. The garage is on the lower level, the top serving for a paved terrace

THE AXIS IN GARDEN DESIGN

Simple Principles and Rules Upon Which the Landscape Arrangement Should Be Based, and an Example of How They Are Applied

RICHARD H. PRATT

NO garden can be truly successful if it wilfully violates certain simple rules of design which should be carefully considered before a spade is turned. Its beds and borders may proceed from month to month with the most delightful effects of color and mass; its walls and steps and architectural ornament may be executed with skill and exquisite taste, yet it will remain a meaningless array of misplaced beauty if it lacks the essential relation it should bear to its surroundings, and if its various parts want a proper coördination to bring them into focus and to give them their inherent value. It will be rather like a marionette without strings.

Stripping off all artistic vagueness and getting right down to the bones of garden design, we find that in this case the strings are nothing more than the center-lines or axes; and that a proper arrangement of these, one to bring into a convincing and logical relation to the garden the surrounding natural and architectural features, is the skeleton of the scheme. Upon this structure of strings that ties the garden to the house and to the dominant natural growths of the site, the actual plan is made. These imaginary lines—these center-lines and axes—then become on the plan something more substantial when they define the direction and location of paths, vistas, boundaries and borders. It is here that they begin to work and their usefulness becomes apparent.

The First Plan

A graphic illustration of the evolution of a garden scheme is given in the accompanying series of plans. These show the development of the axial lines and, by means of them, the subsequent development of the garden on a place of moderate size where the character of

the ground is consistently level and unbroken throughout. Plan 1 represents the house and site before any center-lines are drawn and a final arrangement seems correspondingly obscure. The letters on the plans mark the several features of the property that must be taken into consideration in order appropriately to locate and design the garden. Thus "A" is the house of which the extremity of the south wing is a loggia or built-in porch opening upon a cluster of closely grouped trees. "B" indicates the most suitable spot for the flower garden, "C" the open lawn space, "E" the vegetable garden, "F" the tennis court and "G" the garage. The disposition of these various elements of the plan is arrived at by a study of the adaptability of the ground for each. Thus, it is desired to reach the garden through the loggia, but as there is a greater wish to keep the space on the east front of the house in open lawn, and as the space just off the loggia to the south is far too shady, it seems best to place it at "B" as shown. Then, at "D" the vegetable garden will connect with the service portion of the house and, at the same time, balance the flower garden on the opposite side. This leaves a place east of the gardens and the lawn for a tennis court and completes the sketching in of all the spaces that lie in some relation to the garden.

As yet there has been no definite tying in of these various elements. The gardens, lawn and tennis court have been apportioned to their proper places, but there has been no attempt made to shape them up or to connect them to the house or to each other. To do this it is first necessary to draw in the axis lines of the house group as in Plan 2. This house plan, being simple and symmetrical, its axes will bisect the plan in either direction; the main axis, 1, cutting the principal faces of the build-

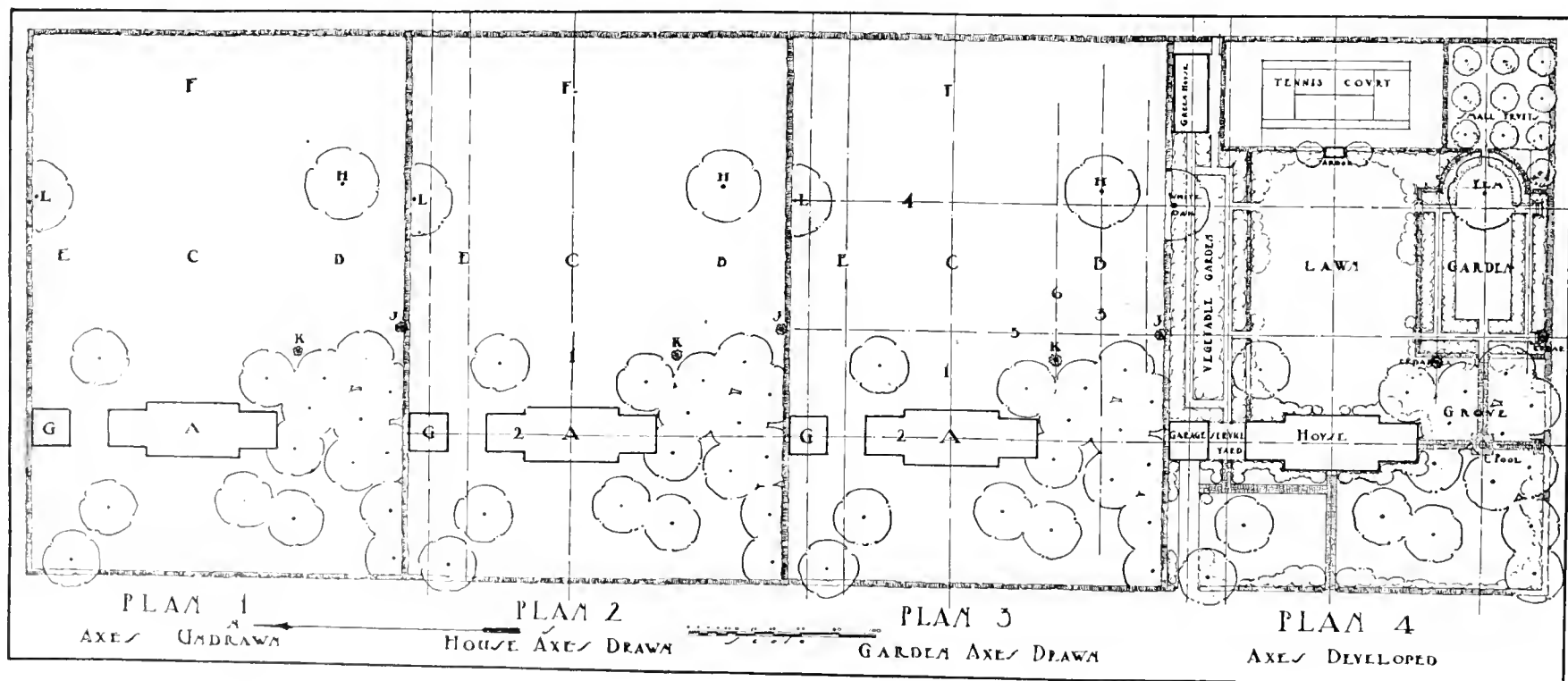
ing and the secondary axis, 2, cutting the less important faces at the ends. These center lines must form a right angle with whatever face of the house they happen to cut. Axes are drawn through the garage and kitchen yard to help in the development of the service portion of the grounds.

Axes and Details

The approximate location of the flower garden having been already determined, it is now necessary to devise a system of axes upon which it may be developed more precisely, and by which it may be convincingly connected with either one of the house axes. As there is in this instance no unusual characteristic in the topography of the site or an existing minor bit of architecture from which to get a start we must use the trees. Of all those on the property only the ones designated by letter are of sufficient individual excellence to warrant their inclusion in the scheme as units in the design. A high arching elm is marked "H", two well developed cedars "J" and "K", and a nicely proportioned white oak "L". As the elm, "F", might serve as the keynote of the garden and as it is just about halfway between the property line and the edge of the space allotted to the lawn, a line, 3 on Plan 3, is made to bisect it and, furthermore, to intersect the secondary axis of the house with a right angle.

We now have the main center-line of the garden and have it connected with a center line of the house, but we want something more than a backbone and we want to tie in also, if possible, the two cedars and the white oak. The cedar, "G", and the white oak are readily worked into the scheme by connecting them

(Continued on page 60)



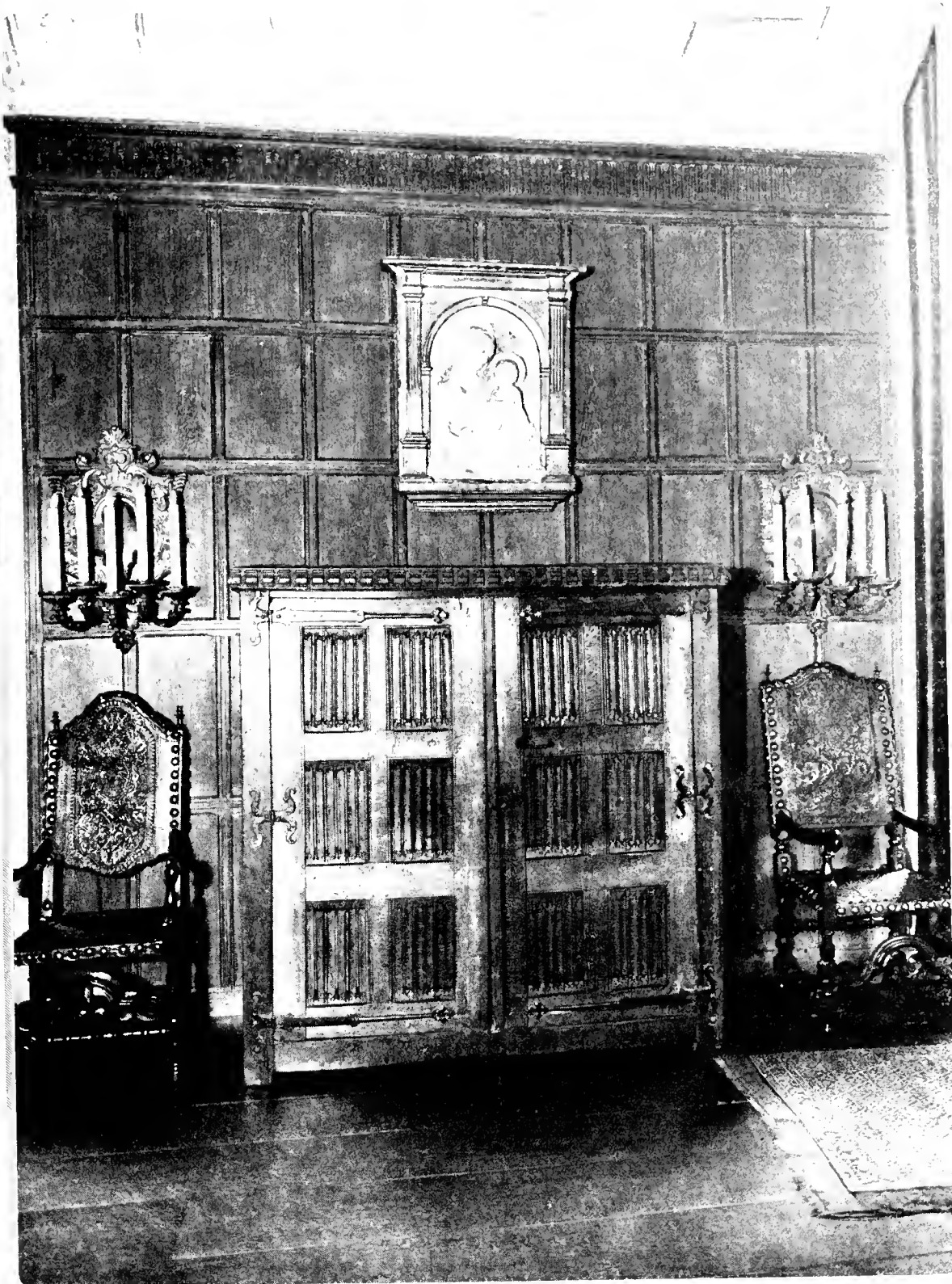


Hewitt

The English criticize us for what they call our "high altar" effect in furniture grouping, and yet for a hallway where formality is desired no better combination can be made than a rare old cabinet and a pair of wrought iron candelabra or candlesticks with a tapestry for a background. Especially is this commendable when, as here, the chest is French Gothic of the 14th Century and the tapestry Gothic of the late 15th

GROUPS IN THE LARGE HALL

*Three Studies in the
Use of Antiques*



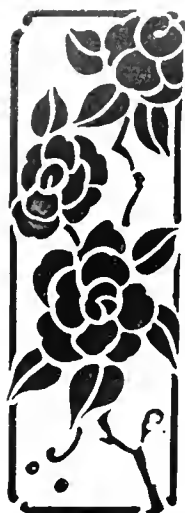
Balance lends dignity and an air of dignity is what the large hall requires. The balance here is effected by the two chairs and the two silver sconces on either side of a Gothic armoire. A Della Robbia panel hangs above

Instead of the console, one can use a refectory table where the hall is wide. In this case the background is Gothic and the antique table in harmony with it. The same principle could be carried out with a less expensive table

DECORATING YOUR OWN FURNITURE

*With the Aid of Stencils Even the Amateur Can Make Furniture
Old or New Blossom With Color*

ETHEL DAVIS SEAL



EVERY time you see a piece of beautifully decorated furniture in the shops or elsewhere, you are apt to think with longing of some old furniture of your own at home that would fully equal it if you only had this art of camouflaging at your finger tips and could reel off birds and flowers and unbelievably straight lines with the best of them.

There's that corner cupboard of your grand aunt's, of an unassuming cherry and badly

worn in spots: beautifully high priced this would look painted in old blue with an interior of lemon yellow and decorated on its drawers and cupboard doors with nosegays of light yellow, green and gray! Those quaint cottage chairs, so shabby that you have hid them in the attic years on end, how gloriously satisfying they would be done in Chinese red, dull gold accenting their turnings, and new soft-yellow rush-bottomed seats! And your bird's-eye maple wedding present would more than make up for its decade of blatant butter color by assuming a new dress of a putty tone, with lines of old rose along the edges, and colorful decorations where each should be, at head and footboard of the bed, on dresser drawers, on the backs of chairs!

But why tempt you with these fond ideas? You have never painted? Designing is beyond you? You know nothing of art, you say?

Experience Not Needed

But I have tempted you with a purpose, for it is not necessary to be experienced in any one of these. With faith in your powers, some colorful paint, the proper implements, some stencils cut and ready, these directions that will follow, and the experience that comes of practice, your decorated furniture that is to be will rival all those things you have been gazing at so long through eyes of envy.

There are two fields for exercising your endeavor. New furniture you have ingeniously bought for just this purpose, and your old, shabby things at home. New furniture intended for painting is either procured unstained, if you are lucky enough to find it in this condition, or in the form of inexpensive pieces of excellent lines, in spite of some cheap and unattractive finish such as shiny oak: these you buy up for a song when you find them, promising a speedy new coat which will fit them for the highest society.

And as it is never wise to put the cart before the horse, while I know that you are on tiptoe with impatience to be told how to achieve flowers and posies, it is really best for you to know

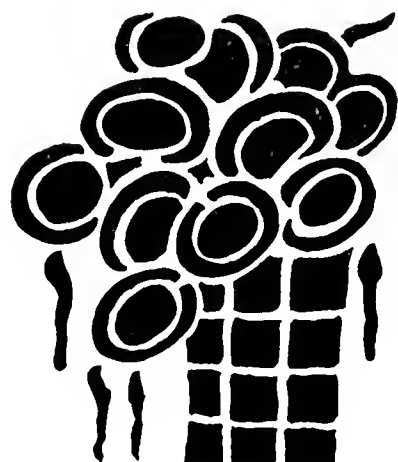
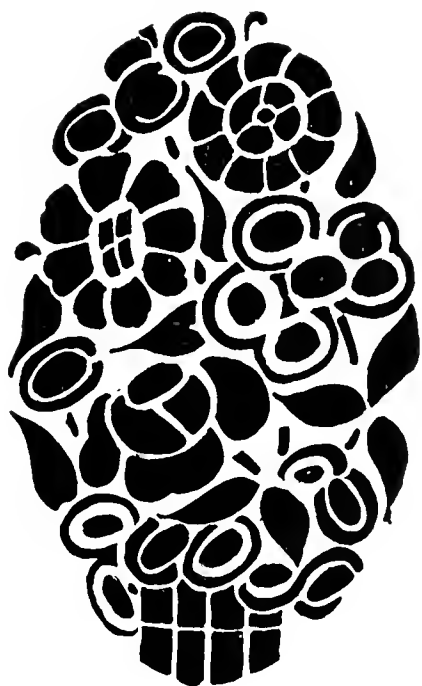
first how to get the proper painted background for your effective decorations. If your furniture to be painted and decorated is in its natural state and has never before been guilty of even a finish, it should first be coated with shellac. This not only fills the open grain of the wood, and causes even the first coat of paint to go on better, but it seals any imperfection or any resinous knot that would thereafter give endless trouble by oozing inconveniently when brought in contact with heat, thus spoiling the painted surface. So much for absolutely unfinished furniture.

If the furniture is old and shabby, and the former finish broken, cracked or worn, it should be removed by means of a paint and varnish remover or thorough sandpapering. After all the old finish has vanished and the surface is clean and dry, the coating of shellac should be applied as for originally unfinished furniture.

If the furniture is new and varnished the finish may be disregarded, except for slight sandpapering, and the preliminary coat of paint laid on. Otherwise, if desired, the varnished finish may be removed, in which case one has at once unfinished furniture requiring a coat of shellac as already described.

The First Coats

The first two coats of paint required for furniture may have their chief foundation of white lead with turpentine and dryer, but with no oil. This may be freely mixed with the color pigment to be used for the final coats if desired, though this is not necessary. After every coat of paint is finished it should be allowed to dry thoroughly, then before laying on the next one it should be well sandpapered: every surface should be smooth and free from lumps, drops, or other irregularities; also it should be sufficiently roughened

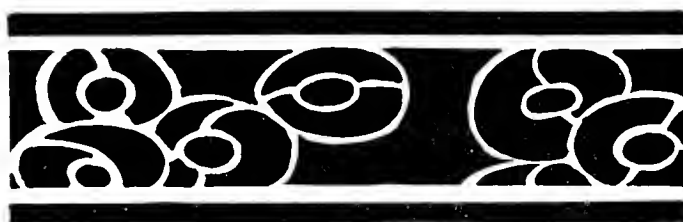
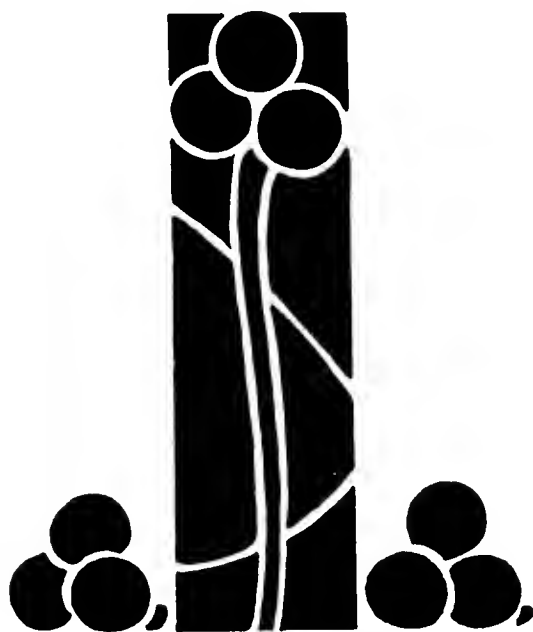
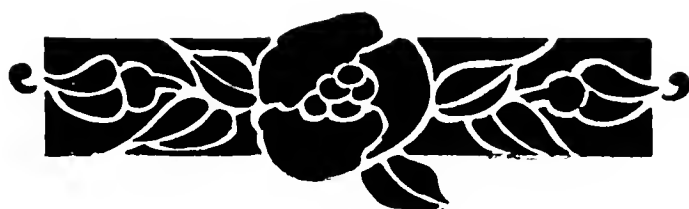


to hold tightly the new coat. After two coats of paint have been applied, the furniture to be decorated is ready for the enamel finish. This should be eggshell enamel, and may consist of one or two coats, depending on the desired perfection of the finished work, and the appearance of the first coat when dry. After the final coat of enamel is dry, if its color is light it should be carefully rubbed with powdered pumice and water, but if the color is dark, the powdered pumice should be moistened with oil instead. The furniture is then prepared to receive what flower-like ministrations you feel qualified to apply.

Before the subject of preparing designs and stencils is gone into, and while still on that of the paint medium, the thought of the actual decorating will be enhanced fourfold if you know you may be allowed to use real artist colors squeezed out of tubes upon a palette. Such is the delightful case; and with them you should mix a drying oil; and for brushes you should select oxbair or sable, unless the surface to be decorated is of an extremely high polish, when the brushes should be camel's hair.

The Cut Stencil

For one who has had little experience with the brush or no skill in drawing, the cut stencil provides a means to the end of decorating furniture which is not to be scorned; especially so since stencils are used by many professionals able to paint in any other way, but preferred when a certain effect is desired. The design to be used should be traced with care on a piece of heavy manila or stencil paper, laid on a



piece of smooth glass and the design cut out with a sharp knife. The edges should be clean and unroughened; the ties holding the design together should be as narrow as is practicable and of a uniform width.

Applying the Paint

After the stencil is cut and the colors mixed, the stencil is held on the piece of furniture at the desired point and the paint is applied through the holes. Great care should be exercised in lifting the stencil so that the design is not smeared. An aptitude with the paint brush is now found useful, as some people treat the stencil merely as a guide and touch up the design by hand after the stencil is removed.

If you took first prize in drawing at school another possibility is yours to command. You can copy freehand any design you happen to fancy, in which case you are not dependent on stencils, but may reduce or enlarge designs at will to fit your furniture. After you draw out your prospective design on manila paper, accurately follow its lines with the well-marked prick of a pin or needle, so that it is now a perforated pattern. Fill a small coarse cotton or linen bag with powdered chalk or charcoal, depending upon the light or dark color of the furniture to be decorated. Hold your perforated pattern in place on the furniture and rub over it your pounce bag, as the filled bag is called. Lift up your pattern and you will find the design transferred beneath. You may then proceed to paint the design on your furniture.

A striping brush can be procured for
(Continued on page 70)



In its simpler applications paint is used in the following way on furniture—to give an all-over tone, to break surfaces with a contrasting stripe and to accent certain points with colorful

decorations. It may be possible to make a stencil or copy the design from the curtain fabric. This is applied to the furniture either in a flat tone or in color. Courtesy of Danersk



The herbaceous border is a perpetual delight, when it is planted with a definite color succession in mind. It is best placed in front of tall shrubbery or trees that will give the flowers a background. Such is this border on the estate of J. K. Secor at Toledo, O.



Many elements contribute to the charm of this pool in the garden of J. J. Gilbert at Little Falls, N. Y.,—the brick wall and fountain, the oblong pool, the brick pavement set in wide grass bond, the over-arching trees. The architecture and green growing things are nicely blended

THREE TYPES of GARDENS

WILLIAM PITKIN, Jr.
Landscape Architect



An orchard can be made to grow both fruit and flowers. On the Secor estate, the old trees were supplanted by new dwarf varieties. Then down the length of the orchard were run three wide borders with open grass paths between



For the foundations of a formal house evergreens make the best type of planting. They give pleasant color all the year round. Here they are used on the residence of J. B. Crouse at Cleveland, O. Meade & Hamilton, architects

POLISHING YOUR WATER SUPPLY

A Summing Up of the Filter Situation, with an Analysis of What a Filter Must Be Like to Fulfil Its Duty

ETHEL R. PEYSER

"I FOUND a fish in my bath-tub today," said I to a friend.

"Wasn't that the best place in the house to find one?" was the reply.

"Yes," I said, "but I can't say I enjoy bathing in an aquarium, and my civic pride is hurt because I have been so proud of my city water quality and all of the sister municipalities which filter or chlorinate or both."

In this anecdote is the crux of the filter situation.

In times gone by a filter was sold to save life from polluted waters, from streams, wells, surface sources, sewage-burdened rivers, etc. It was a dire necessity and became by its efficiency or lack of it a godsend or a menace. If it were a good filter it needed care and attention in the greatest degree to make it a boon; if it were a bad filter it continued despite care to be a curse far more dangerous than the unfiltered product because it became a collector and a breeding place for bacteria and doled out water as pure to the most modest of drinkers.

But as with every department of living in this realm, too, things have moved on. In this case gloriously. For since the municipalities have taken our lives in their hands the dangers from bad filters are slight and the need of good ones necessary but not a life-and-death matter. In short, the excitement about filters in the home is dead but their use goes marching on.

However, as this story will be read by inhabitants of unfiltered municipalities and towns, whatever danger and comfort can accrue from non-filtration or filtration of water will be evident after a glance at this attempt to bring it to your mind. Just as this goes to press we see in the paper that a western town of Salem has seven hundred and eighty cases of typhoid in a population of ten thousand. Here is food for thought!

Hundreds of towns (one firm alone has installed about 163 plants) in the United States have municipal filtration plants. Some even oxygenate the water by fountaining it esthetically skyward and allowing it to entice to itself oxygen (from the free air), by which it gets life and polish and becomes refreshing.

SOME towns chlorinate the water supply. When water is chlorinated, minute quantities of chlorine are added which absolutely destroy the germs in the water, but do not alter its chemical or physical characteristics in the least. The difference between a water that has been chlorinated and one that has not been so treated is that in the first case the germs are destroyed, but in the second case they remain in the water to cause possible disease.

This process is rarely used in the home as the control is too difficult. But in the case of the elaborate residence with large incumbrances in the way of model farms, dairy,

stables, machine shops, etc., it is used. Also the smallest plants are used in the case of large swimming pools in and out of fine residences, where, of course, the water has been found to be bacterially degenerate and where the work of purification is not done by a benign municipality.

TO get to the roots of the matter we want water (we don't care what the high-browed engineer does to give it to us) to be:

1. Colorless.
2. Tasteless.
3. Odorless.
4. Free from suspended matter.
5. With enough oxygen gas to make it refreshing and give it life.
6. Without germs or food for germs.

What we want to keep out:

1. Suspended impurities: vegetable, animal (such as the fish), mineral, microscopical algæ (what one sees on stagnant waters), infusoria, etc.
2. Dissolved impurities.
3. Disease germs: typhoid, cholera, etc.

What we must demand in a filter:

1. All the above.
2. Durability.
3. Simplicity of management.
4. Nearest approach possible to self cleaning. (The uncertain human element makes many a good filter fall down.)

These four things are essential to the longevity of the filter and to you, if you inhabit filterless vales.

To clarify after its long pipe journey (probably through rusty pipes, etc.); to insure plumbing (in case of the installed filter in the cellar) against clogging, incrustations and general wear, accumulations of material bound to enter the water on its trip through the pipes to the house—due to broken water mains, fires in the city—accidents of any kind; to give the laundry a clean appearance, for the best laundry work availeth little if the water is murky or turbid; to polish water, or render it free from flavor and turbidity.

When typhoid had its happy hunting ground in plumbing it was thought quite in keeping to have typhoid cases in abundance. In Pittsburgh and other such afflicted towns it is now felt to be a heinous sin, since filtration has become a part of the service that towns render to their inhabitants. In fact, all boards of health today feel it to be felony and disgrace to find a case of such a disease in the community.

So, to public-spirited citizens in unfiltered regions, your task is cut out for you. You can get rid of muddy, dirty water by municipal filtration plants or home filters and care.

For those who live in filtered towns the use of filters is manifest, too.

HERE are various kinds of filters in use, but only two kinds are of interest for use in the home.

1. The type affixed to spigot (or water cooler).

2. The installed filter placed in cellar or other part of the home to filter the whole water supply.

These are divided into many technical categories, but what we are interested in are the following questions: Do we need a filter? What shall we have to know to buy a filter intelligently?

Rapidly stated, it is safest to buy a filter from a manufacturer who says "my filter is not absolutely perfect but it is the nearest thing to perfection we can get. We know our filter can render water from 90 to 100% free from bacteria, as we have had bacteriological tests made by competent chemists."

When you want to order a filter, put down on paper the answers to the following questions, and send them to the manufacturers who will then give you data and prices. Choose the best manufacturer and then invest:

1. Are the fixtures all on direct water supply or are they supplied from an open storage tank or combination of the two?

2. What are the source, nature and peculiarities of the water to be filtered? Has it odor, taste, vegetable discoloration, clay or iron stain?

3. What sort of water supply system do you use and what of the water pressure? What is the size of the supply pipe? (Ask your plumber.)

4. How many gallons of water are required to be filtered per minute, per hour or per 8, 10, 12, or 24 hours? (Ask your plumber.)

5. How many bathrooms and other water fixtures are in the home?

6. Is there a municipal plant in your town? What kind?

SINCE 1885 thousands of filters have been patented. Years ago the smallest and most unreliable makers would put a filter on the market and promise immunity from death and let it go at that, because folks are anxious to be saved. Today not many more than six filters are really sold with a guarantee by reliable firms backing them. Why? Because most of these filters were cheap and flimsy, did nothing but strain water and strain their point as well. These small manufacturers would spring into being one day and sink into oblivion the next. The filters, if they did filter (not strain, only), would become breeding nests for bacteria. Physicians feared and forbade them.

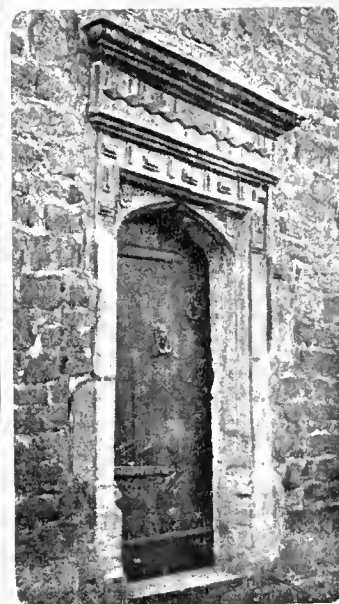
The filters on the market today are in varying degrees reliable, depending greatly on their functions, on the amount of care and wear, (Continued on page 56)

A porch dating from the latter half of the 17th Century, is found on a house in Gloucestershire. It is typically Cotswold in design—spindles and door wrought in native limestone and a box sundial above, a type common in the Cotswolds

DOORWAYS to COTSWOLD HOUSES



Though built in the first part of the 17th Century, the door to this Cotswold house retains the Perpendicular Gothic spirit in the dripstone, the flat arch and the spandrels with laurel and rosette



This characteristic doorway of 17th Century workmanship is executed in Cotswold stone and presents an unusual combination of Perpendicular Gothic and Flemish Renaissance motifs



Although evidently executed by an untutored local craftsman, this doorway to a 17th Century house reflects the Renaissance influence, of which Inigo Jones was the great English exponent. These doors should interest prospective builders here



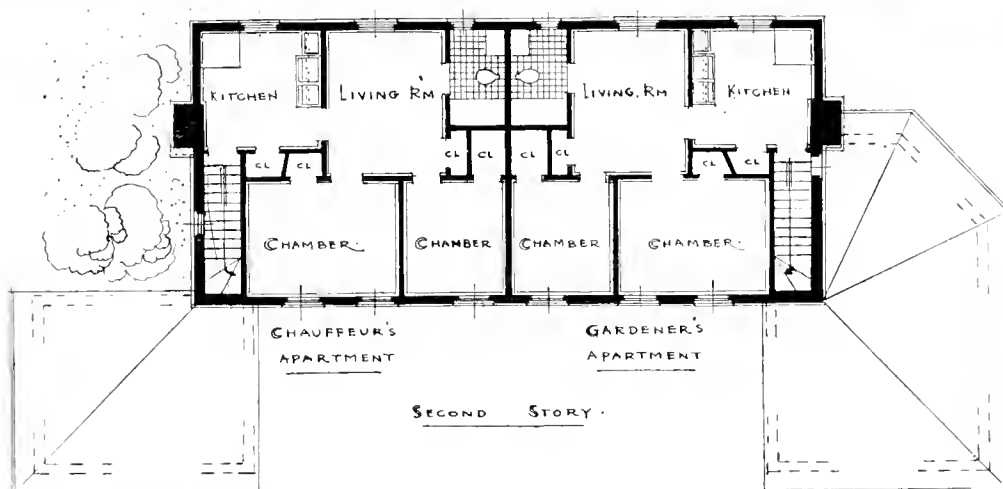
These triangular hoods with wooden fronts and stone-tiled tops combine the utmost simplicity with not a little grace



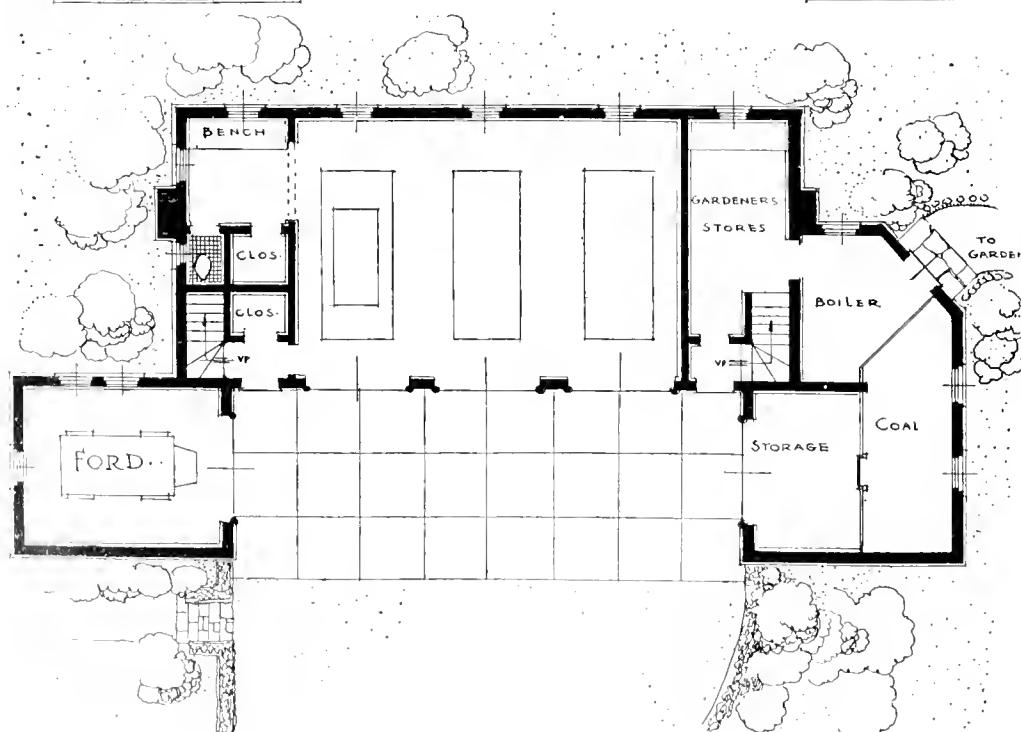
The proportions of the hood and the vigorous corbel blocks are interesting details of this 17th Century Cotswold door



Long roof lines and wide overhanging eaves give this garage a nice relation to its site. Touches of half-timber are witness to the English source of the design. Two wings form a commodious court. It is on the estate of Herman Younker at Elmsford, N. Y.



Upstairs there is accommodation for two families—the chauffeur's and gardener's—each with its two chambers, living room and kitchen and each distinct from the other and each with a separate entrance. Exposure and ventilation are amply provided for



On the bottom floor there is space for three cars, the less aristocratic Ford being segregated in a wing by itself. Behind this wing are closets and a workroom. On the other side is the gardener's tool house, boiler, coal and storage

A GARAGE and SERVICE HOUSE

BUCHMAN & KAHN
Architects

MIRRORS FOR MANY PLACES

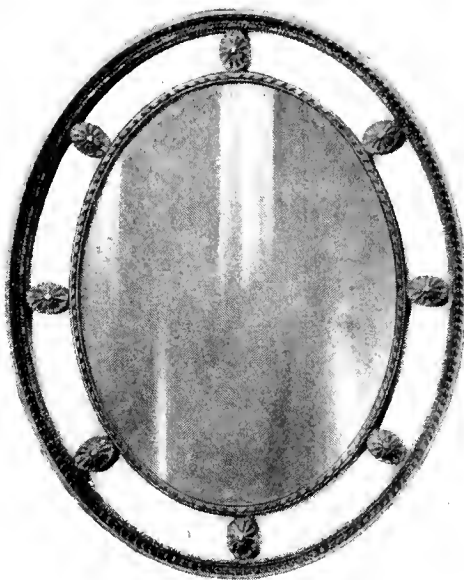
*They may be purchased through
the HOUSE & GARDEN Shopping
Service, 19 West 44th Street,
New York City*



A mirror for a child's room comes in gilt with the figures in the frieze in polychrome and the whole antiqued. 18" x 31". \$37.50

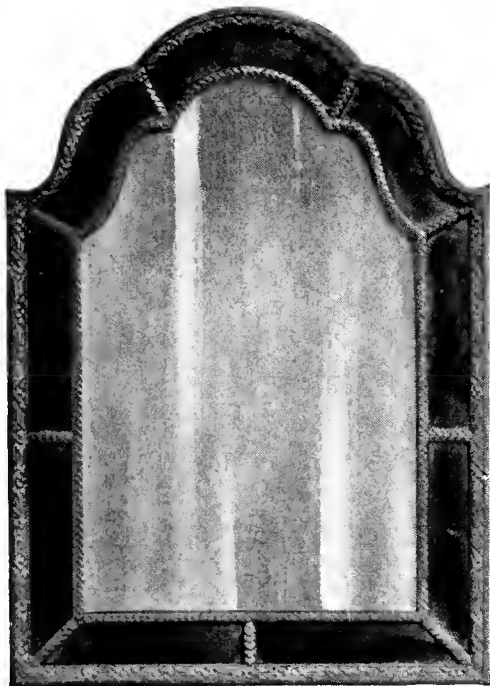


A modern reproduction of an old English mirror comes in mahogany. It has excellent lines, is 23" x 36" over all and is \$38

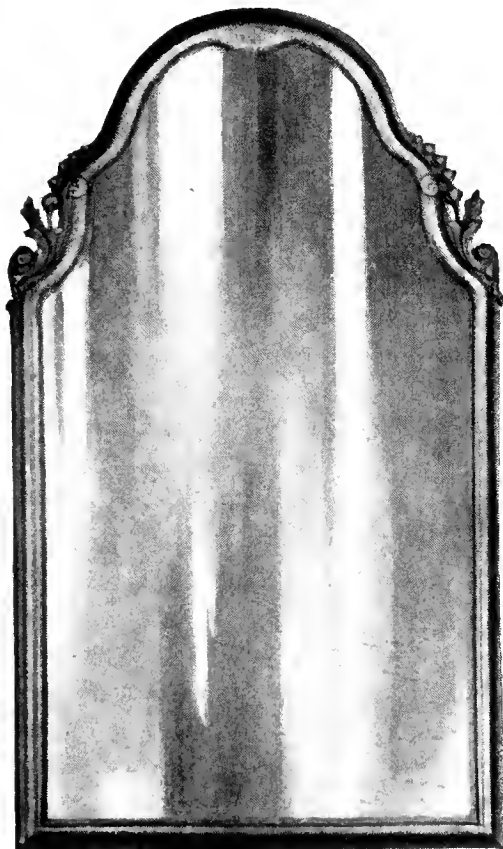


(Below) An unusually lovely mirror finished in antique gilt with either a blue glass or plain border. It is 30" x 42" outside. \$112.50

(Below) The decorations of this delicate Adam mirror are in dull gilt and the frame is finished in Adam green. 22" x 34" glass. \$112.50



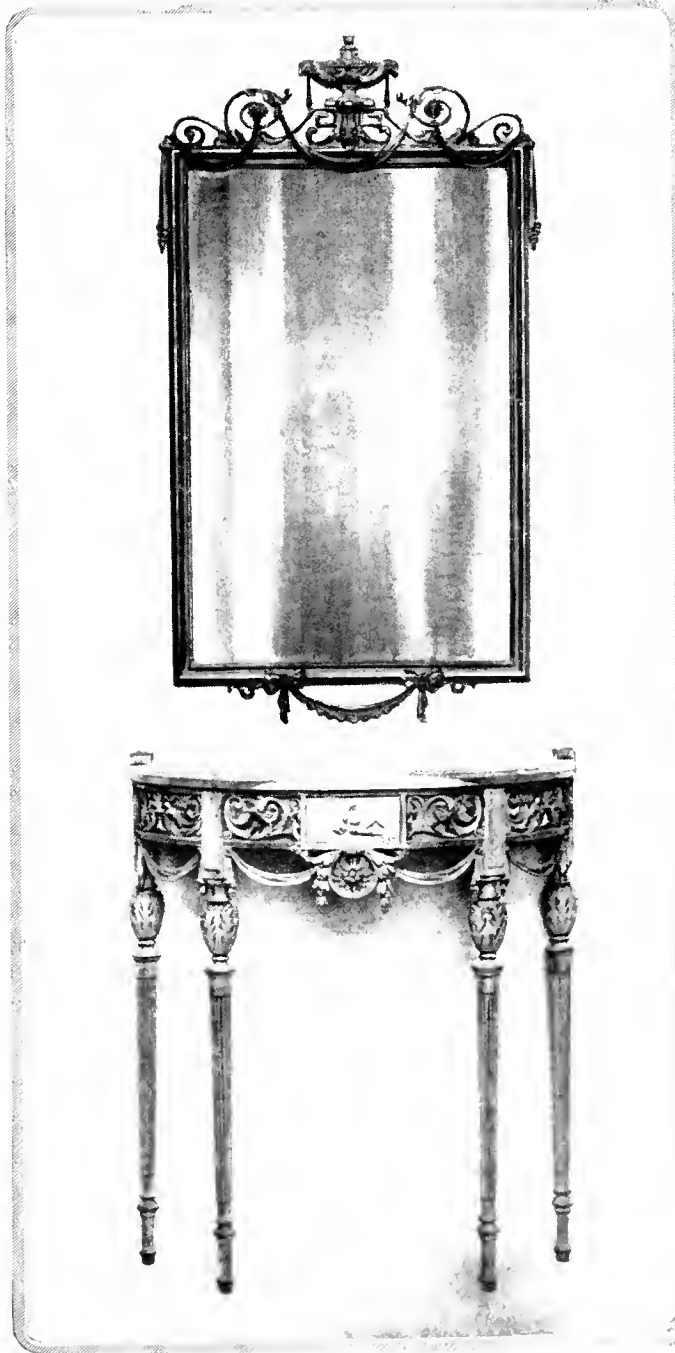
A mirror that is distinctive through the beautiful simplicity of its design comes in antique gold. 32" x 40" outside. \$142.50



A Queen Anne mirror with the wooden frame and composition decoration finished in dull gold. It is 20" x 34" and may be had for \$45



This mirror is mahogany with a fine line of inlay. The decorations and beading around the frame are of gilt. 33" long and 17" wide. \$41



February

THE GARDENER'S CALENDAR

Second Month



Gruss an Teplitz is still one of the best hybrid tea roses. Rich scarlet



A good tree clipper is the easiest tool for pruning high branches



By the end of the month branches of flowering shrubs can be forced



When watering seedlings care must be taken not to wash the soil from their roots. A fine spray is needed



The polyanthus narcissi, of which the paper-white is best known, flower six weeks after planting in pebbles and water



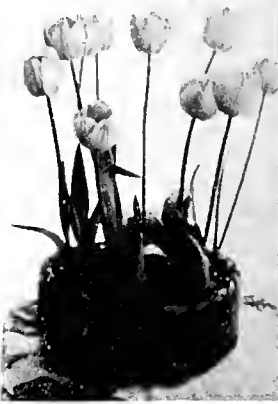
If the greenhouse walks are of concrete it is a good plan to hose them so as to increase the moisture in the air

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><i>Like the tints on a crescent sea beach When the moon is new and thin, Into our hearts high yearnings Come welling and surging in— Come, from the mystic ocean, Whose rim no foot has trod— Some of us call it longing, And others call it God. —W. H. Carruth.</i></p>						
<p>6. Have you ordered your supply of seeds? They should be on hand now. An old bread tin makes a good mouse - proof storage for them. Don't let the seeds get damp—a cool, dry place is the ideal storage.</p>	<p>7. Have you pruned your fruit trees? They will produce if left in a natural state, but not nearly so well. Good fruit is produced only where intelligent pruning is practised, so your labor will be well repaid.</p>	<p>8. Have you progressed any further than your mind with that rose garden you have been considering all these years? Each year that you postpone establishing it means that you are losing just that much pleasure.</p>	<p>9. Pea brush, bean poles and tomato stakes are necessities of a productive garden. A few hours spent with an axe in the woods will furnish you with these needed accessories. Gather them before they leaf out.</p>	<p>10. Deciduous trees and shrubs also require pruning to keep them in good health. Early flowering subjects such as the lilac or spirea are best pruned after they have finished flowering along in the spring.</p>	<p>11. Have your trees looked over carefully to determine their true condition. It takes a lifetime to grow good trees but they are subject to injuries of many kinds. A little tree surgery at the right time will save them.</p>	<p>12. Bay trees, hydrangeas, oranges and other plants of this type that are used for decoration outside in the summer should be looked over to see if the tubs will stand up through another season's use.</p>
<p>13. It is much easier to overhaul your lawn mower now in the garage than it will be next summer on the lawn. At least the gear boxes must be cleaned out and repacked with vaseline, and the other bearings oiled.</p>	<p>14. If you like golf, you should have a practice green constructed on your grounds—some screened corner where you can practise when you want to. Sow it with fescue and creeping bent grass in equal quantities.</p>	<p>15. Start sowings now in the greenhouse of the hardy vegetables such as cabbage, cauliflower, lettuce, celery, tomatoes, etc. Use flats or seed pans for greater convenience, and provide plenty of drainage.</p>	<p>16. Start to prepare your hotbed now. At least 12 inches of good hot manure will be necessary for making it. Tramp this firm and cover it with about 4 inches of good garden soil that has been well screened.</p>	<p>17. Now that the war is over let us think again of greenhouse construction. Greenhouses certainly raise the standard of any grounds, whether they be for fruit or flowers. Early planning means fewer errors.</p>	<p>18. Have you studied the merits of a fruit border? No place is complete without one. Raspberries, currants, gooseberries, blackberries, grapes—all these make excellent border plants for the garden.</p>	<p>19. No garden is complete without some well selected and properly arranged garden furniture. In formal gardening pottery is very necessary to the completeness of the scheme. Make your selection and order now.</p>
<p>20. If you cannot afford a greenhouse there are numerous styles of plant protectors that are helpful to gardening. They should be ordered now, as their greatest value is in the early season. Glass ones are excellent.</p>	<p>21. Have you ever given a thought to the comforts of our greatest garden friends the birds? Why not get a few houses where the birds can nest? A bath for the birds will give even more pleasure to you than to them.</p>	<p>22. Stock plants of all kinds of bedding subjects should now be started into active growth so that the necessary quantity of cuttings will be ready for taking when the proper time for them comes in the spring.</p>	<p>23. Sweet peas may be started now in the hotbed or greenhouse. Paper pots are excellent for them. After the seeds have germinated the plants must be kept rather cool to prevent their getting soft and weak stemmed.</p>	<p>24. Before work is started outside you should make an inventory of your tools. Any new ones necessary must be ordered now. Tool designs keep on being improved as well as other things, so look them over.</p>	<p>25. Garden arbors as they are now made are very attractive and necessary accessories of the garden. If you wish to enjoy them this summer they should be ordered now, as well as the roses or other vines for them.</p>	<p>26. Flowering plants of all kinds that are wanted for Easter must be started into active growth. By postponing this and then trying to rush them along the plants are invariably grown too warm and in many cases ruined.</p>
<p>27. Sprays of all the early flowering shrubs can be cut and placed in water in the house where the flowers will quickly develop. Pussy willow, golden bell, Japan quince, etc., can be forced in this way.</p>	<p>28. All dormant trees and shrubs that are subject to the attacks of San Jose scale should be sprayed with one of the soluble oils. Trees that are already infested must have at least two thorough sprayings.</p>					

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

D'YE know, thar's somethin' kinder sneaky about cold weather. Not the blusterin', howlin' kind that comes a-ridin' down out o' the nor'west on a fifty-mile gale, but the real bitter, silent sort we git this time o' year, 'specially at night. Ain't likely to be no wind at all when the mercury slips down to fifteen or twenty below—jus' a still, sparkly night with a million stars bright as di'monds an' the shadders o' the trees lyin' blue-white on the crust—ye don't realize how almighty cold it is, it steals in that easy an' unsuspected. Comin' back from the barn after beddin' down the hosses for the night the snow squeaks dry an' fine underfoot, an' yer nose stiffens up inside with ev'ry breath. Ye stop to drave a pail o' water at the well, takin' care yer bare hand don't touch the iron handle o' the windlass an' freeze fas'. How quiet ev'rythin' is—p'inted spruces ag'in the sky, light from the kitchen winder streamin' yellor across the snow. Then, 'way back yonder in the woods, a tree splits with the frost, a poppin' crack in the distance. Purty soon 'nother one, louder an' nearer. 'Thout no noise er fuss, sayin' nothin' to nobody afore he gets a-holt, the cold is tightenin' his grip.

—Old Doc Lemmon.



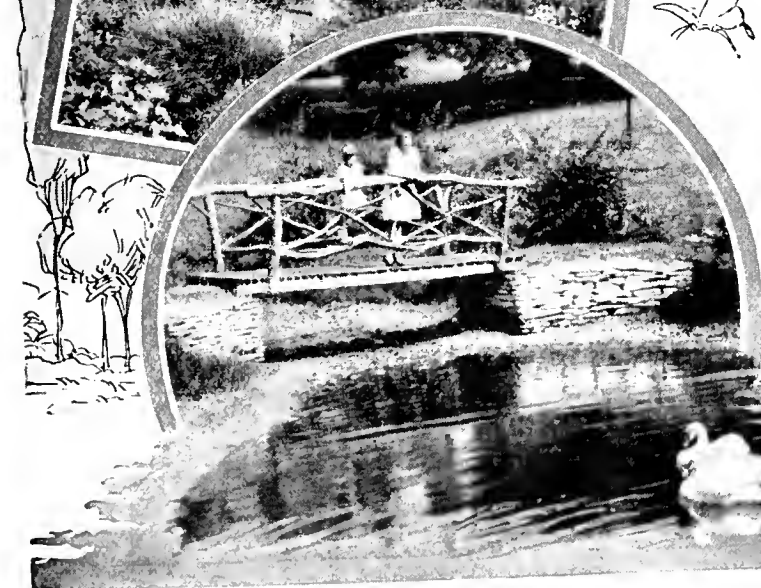
Tulips grown in fibre instead of earth can be flowered indoors



Sweet peas can soon be started in pots indoors for early setting out



The soil for early seed planting should be made light and fine



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A Detail Worthy of Enrichment

(Continued from page 27)

Special heads and gutters for roofs with other than overhanging eaves may be classed in interest with those designed for use around curved or angular bays, to which they impart an amazing sense of structural fitness. Finally, if the house warrants its use, a whole network of interlacing pieces of decorative lead work may be employed to make up a system in infinite beauty and grace.

In so far as symbolism is concerned, there is nothing in antiquity to show that water forms were ever made use of as decorations for rain-water systems, unless we except the cockle-shell. It is quite probable then that the greatest opportunity for our modern designers lies in the use of conventional waves, fishes, shells, ship panels and ship details.

For suburban homes and smaller country houses simply designed heads, with or without decorations, will be found amply interesting, even when used with the conventional round or rectangular (but never corrugated) piping.

When equipping a small house, if lead is felt to be too expensive a medium, very satisfactory results may be rendered in cast iron, always remembering that cast iron has an individuality of its own and should never be used to imitate leadwork. There are a good many examples extant of Colonial and

post-Colonial cast iron heads, some of them of excellent design, but they accumulate within a deposit of rust that must ultimately cause their disintegration. Copper and zinc also can be made use of and even wooden heads fitted with metal containers are perfectly adaptable.

In studying photographs of newly erected houses we are often struck by the way the ordinary down pipes protrude their ugliness upon the façade. Little or no effort seems to be made to enrich their stark utilitarianism. They are boldly pipes—and nothing more, and they contribute nothing to the beauty of the house. Often they detract from it. The simplest solution is to make those necessary and useful adjuncts things of real beauty.

It is probable that more people are today interested in home building than ever before, and they are certainly spending more time in decision than they were ever wont to do before building prices rose to the present rates. The wise buyer must exercise the greatest care, if he is to realize on his investment in years to come. It is, then, practically certain that many details such as the rain-water drainage system will receive far more attention than they have heretofore. This prediction is especially applicable to the many super-fine small houses which present-day conditions have made desirable.

Curtains That One Remembers

(Continued from page 29)

cotton fringe makes charming curtains and bedspreads. A shaped valance of yellow and blue striped gingham, wicker or painted furniture done in bright yellow, cushions covered in the striped material and a two-toned tan rug would make an attractive ensemble. Jade green pottery lamps with yellow parchment shades are the interesting color contrast the room needs.

In a living room that gets plenty of sun, the walls and woodwork are painted a pale gray-green and the furniture is done in a deeper shade of this same restful color. Here the hangings are of orange and gray striped gingham with tie-backs of plain gray gingham. The chair seats are covered in a heavy linen a deeper shade of gray-green than the furniture and the cushions are covered with the striped material. Chinese red jars with gray silk shades lined with orange make the lamps and a black and white rug complete a striking and interesting room.

Lavender is a charming color for a summer bedroom and a welcome change from the stereotyped blue and pink combinations we have grown used to. Against a plain, pale lavender wall, yellow checked gingham curtains make an effective spot of color. Paint the furniture lavender, decorate it with sprays of yellow and blue flowers or simply a fine line of yellow and cover the cushions with the gingham. Fill a powder blue pottery vase with daisies and put a yellow, black and lavender rag rug on the floor and you will be surprised and content with the effect of the room.

A room that I remember well depended chiefly for its interest on the blue-green gingham hangings at the windows. This was a peculiar, vivid shade and was excellent in the room which was filled with sunlight most of the time. These curtains were finished with buff colored tassels sewed at intervals to the edges. The walls were buff colored and the slip covers of black and buff striped linen with the cushions and rug of the same lovely blue-green color.

For a young girl's room, nothing could be more attractive than pink and white pin-check gingham hangings over ruffled dotted Swiss glass curtains and against a white wall. Plain pink linen should be used to make the bedspreads and chair covers, with cushions of the gingham. The furniture should be painted ivory color and decorated with baskets of old-fashioned nosegays; the rug, pale gray. Forget-me-not blue lamps with rose shades and a yellow bowl filled with flowers would make an effective room and one easy to live in.

In a little kitchen that had pale green walls, a deeper shade of green was in the checked gingham curtains. The linoleum was black and white, the cooking utensils aluminum, all combining to make a cool and attractive interior in which to work.

Gingham has solved the problem for many of the summer hangings. Interesting color effects can be obtained through its use at a comparatively small outlay and its durability and laundering quality make it a welcome addition to the list of summer fabrics for the household.

For more striking effects, silk offers the largest choice of colors. Here the field is limitless, but care must be taken not to decrease the apparent size of a small room by the use of the wrong colors. Dark, sombre tones in upholstery and hangings should be used only in spacious rooms, while light, more delicate colors will increase the apparent size of a small interior.

In the room pictured on page 29 the hangings at the casement windows are a warm, reddish-orange silk, making a brilliant spot of color against the neutral walls. Here the interest is centered in the color effect while in the other room shown at the bottom of the page, design added to color has been relied on for interest in the curtains. These show the possibility of two designs being used together. In the over-curtains the figure is bold and striking which in no way interferes with the effect of the

(Continued on page 56)

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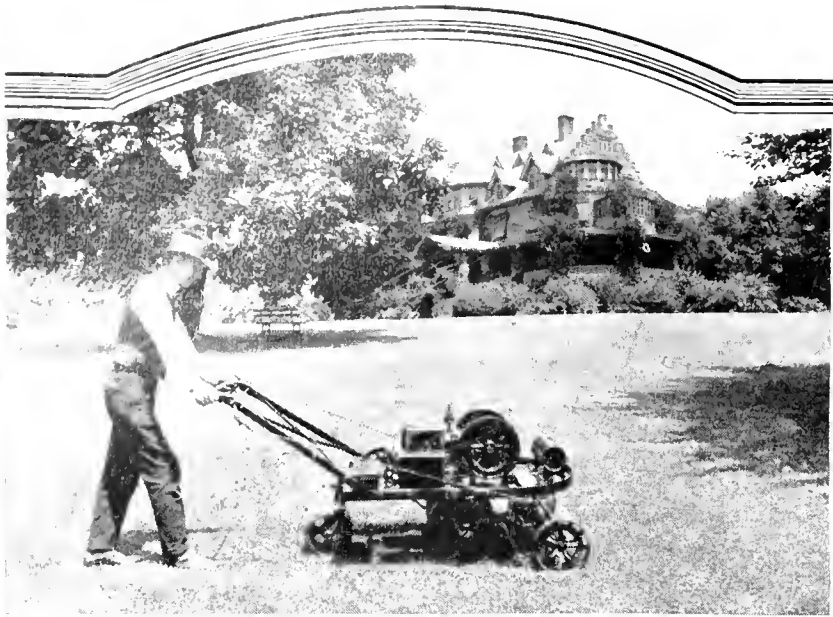
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IDEAL POWER LAWN MOWER

Does the work of

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Curtains That One Remembers

(Continued from page 54)

delicate pattern in the shimmering under-draperies.

In a bedroom that had an all-over chintz paper, vivid blue taffeta hangings were used. This color brought out the blue in the wall paper and was the striking note the room needed. Another room had striped blue and gold silk curtains against a blue wall and pale gold silk gauze glass curtains. The furniture was upholstered in blue velour and the lamps were bright yellow jars with parchment shades decorated in blue and black. This was a room where the blue walls were more than offset by the golden glow created by lamps, curtains and accessories.

The hall is usually neglected, especially if it is small and dark. I recently saw a hall that had been completely changed and made attractive through the judicious use of paint and hangings. It was very dark so the walls were painted orange and the woodwork gray, striped in orange and green. At the one small window orange gauze

glass curtains were used with a gray and emerald green striped linen for over-draperies. This same linen covered the two gray chairs on either side of a wrought iron console that had an old gilt mirror above it. The lighting fixtures were painted black. The small hall had become smart.

Another hall had a mulberry and gray color scheme. The woodwork and walls were painted light gray and the hangings were a lovely shade of mulberry silk. A fitted valance was made of a mulberry, gray, green and black cretonne which also covered the chairs. The rug was a deeper shade of mulberry and the lighting fixtures were dull silver.

In all these rooms color was the dominant factor. Its great value in decoration lies in the fact that it makes for individuality and this, provided it is attractive and not merely freakish, is what we must aim for if our homes are to have distinction as well as charm.

Polishing Your Water Supply

(Continued from page 48)

and how they are used. For example, coarse gravel as a medium through which to purify water might be good to take out bits of sediment—big bits—but it would not act on the bacteria.

In general, the materials used in filters through which the water must pass to be purified are: sand, quartz, charcoal, cloth, paper, etc. Another class of filters passes the water through a bougie or candle made of unglazed porcelain (Kaolin), natural stone, artificial stone, asbestos, diatomaceous earth, etc. The pores through which the water flows catch the bacteria and sediment.

With this list before us we must ask ourselves if we need only a strainer. Is our water free from bacilli? Have we a municipal chlorinating plant or filter plant? If so, any good filter will do to strain out suspended matter; but if we are very anxious to have perfect water we cannot go wrong by having a filter which will catch bacteria which may have accidental entry, in any community whatever.

If we know we have dirty water and no municipal plant we cannot be too careful as to what we use in rendering safe the water from well, stream or any other source.

The most reliable faucet filter is the diatomaceous earthen candle type which is simply cleaned by brushing off its soft surface and boiling occasionally to kill furtive bacteria. The great drawback to this type of filter is that it is not a reformer and cannot force the user to keep it clean. Therefore it is up to the user, and as its agent told the writer, "Filter use in a city like New York is a matter of temperament. Some people enjoy caring for a filter in order to make a splendid water supply fool-proof, others dislike the care and do not mind the slight risk in any city water supply or the discoloration that is often inherent."

Filters, whether installed or attached to faucets, are built to fit the occasion.

It is interesting to realize that nearly every fine home in New York, especially on Fifth Avenue, has a filter, despite the city's excellent water supply. Not so much to save life, as it so often does owing to frequent invasions of germs into even excellent water, but for the feeling of clean, unflavored, unfishy, unwoody water and for the insurance of long life of the plumbing system—and to save deterioration in plumbing is a thing devoutly to be wished.

Sand or quartz is the usual medium for filtration in the home. Bone char is

often added to them to destroy taste, for there is nothing as disagreeable as water with a decided taste.

There are a few filters today which when installed in the cellar consist of one or two vertical tanks attached to the water supply. In one tank is quartz through which the water passes and in the other is bone char to carry away flavor.

In one case the filter has a simple lever which when set at a certain spot on the dial washes out the filter beds and frees them from contamination.

As the impurities in the water are removed by a filter they accumulate in a mass or cake on top of the filter bed. If this cake or matted formation is not broken up and thoroughly disintegrated, it will roll up during the washing process and not only clog but contaminate a filter bed, utterly destroying its efficiency as a purifying medium, steadily diminishing the water supply. Hence a cutting plate is placed immediately above the bed of quartz. As soon as the operating lever is moved to the point "Washing", the washing current is introduced at the bottom of the filter, the filter bed is lifted bodily upward and forced through the cutter, which literally tears the matted film of impurities into fragments. At the same time it thoroughly breaks up the bed, separates and perfectly scours each grain of filtering material, by the force of the reverse current of water in a space twice the size it occupies during the filtering process.

The impurities having been separated from the bed and broken up into minute particles are carried out of the filter through the waste pipe by the reverse current of water. During this process a screen at the top of the filter prevents the filtering material quartz from escaping out of the filter.

In this way by the least effort—the turn of a handle—once a week—the filter becomes a boon and not a menace.

After the cleaning process is over, a matter of from ten to twenty minutes, the lever is turned to another point "designated in the bond" and the filter goes back to normal. The agitated sand and char are calmed down and ready to chasten the next lot of water.

In some localities where the water (though it may be chlorinated and bacteria-free) is dark and turbid and full of the finest sediment, the usual sand or quartz (even with the tiniest of spaces between the grains) cannot pre-

(Continued on page 58)

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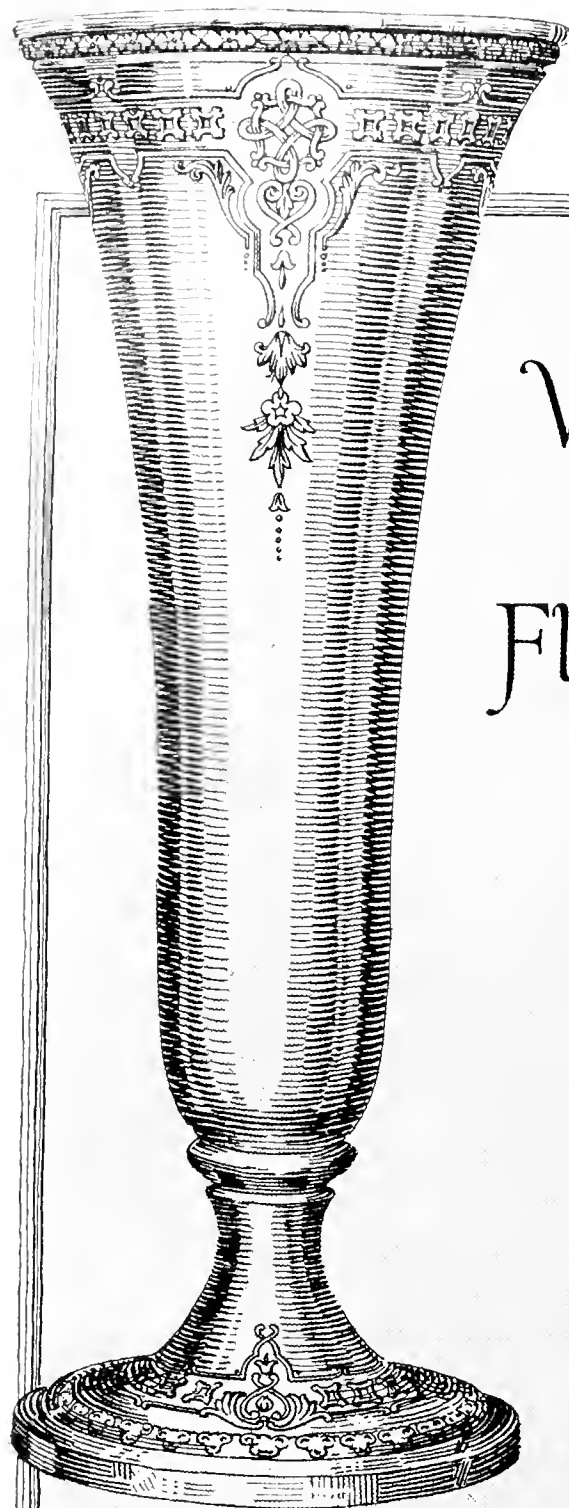


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Polishing Your Water Supply

(Continued from page 56)

vent this hyper-fine sediment passing through into the filter. In order to catch this impure water with its fine sediment alum is often introduced into the filter to coagulate the fine sediment (as you have seen the white of an egg coagulate coffee grounds) and permits it in the "flock" to be caught as it passes through the interstices of the filter bed.

Here you can easily see why you must be careful to give the filter manufacturer a graphic description of your water supply.

There are some filters on the market (this caution is for the unfiltered community) which only strain. Those fitted with paper, cloth, cotton, etc., are fine in their places, but you must know their places.

One filter, for example, is said to be very speedy. However, in this case (this filter is attached to the faucet) you are admonished to let the water run for about half a minute, because, as the water ran through before, the collection of germs must be given a chance to flow out. In this filter the water flows in at one end through bone char and quartz and the next time it is used the current is reversed and flows back through the filter bed, self-wash-

ing but carrying with it the bacteria collected on its last passage. Therefore, if you forget to let the water run for a time, you may get your stomach full of more potent germs than if you used the ordinary water with its occasional bacteria.

Good filters in the last analysis spell "safety first" wherever they may be. For despite municipal intervention accidents will happen, and even though the trouble be corrected in a short time, fifteen minutes can prove a real menace. Filtering, unlike sterilizing, does not take the life out of water or make it readily absorb odors and flavors.

Remember, that some filters remove bacteria and the finest sediment only (the bougie type). Others remove sediment of all sizes and bacteria, too; while still others kill flavor to boot. Discuss the point with your plumber, architect, doctor and manufacturer and water department. As with clothes so with filters: buy what suits the need and buy carefully after securing all the advice available.

One might say pompously that the purchasing of a filter may be the purchase of life itself, or—facetiously—that the good filter takes the "imp" out of impure water.

Magnolias to Bloom in the Spring

(Continued from page 30)

spring, magnolias should be set in the spring only. They are quick growers, but require a good soil as well as abundant light. The young plants are not hardy, and it is well to provide a winter covering for the roots, at least for the first five years. Although the wood can withstand considerable frost, the flower buds are easily injured by cold.

Magnolias do best where they are protected from the cold north and east winds by windbreaks of pine. When they are planted in a deep, loose soil containing a little clay or loam, with good drainage provided, they should do well indeed. In times of drought the plants should not lack moisture, as they require a large amount of water during

their period of growth. They should not be treated with animal fertilizer.

Magnolias are propagated by seeds sown as soon as possible after ripening. The seeds are placed in boxes or pots containing light, sandy soil. The containers are then kept at a moderate temperature and the soil maintained in a moist condition. The young plants have to be hardened off before they grow too old.

If the layering instead of seed planting method of propagation is tried, several years must elapse before the layers have struck good roots. Such layers are girdled in the usual way before they are placed in the ground. It is also possible to graft magnolias, but this is seldom accomplished.

The Past of Crown Derby

(Continued from page 23)

cester manufactory, was the leading Derby decorator. His flower designs are hardly to be surpassed and his landscape decorations are equally admirable. The landscape and figure medallions on plain colored grounds are much sought after by collectors. Lilac, pale blue, deep blue, green, pink and the rare canary yellow are especially characteristic old Crown Derby ground colors. The tea and coffee sets with borders of rich, transparent blue in combination with gilt are one of the distinctive features of Crown Derby. Fluted patterns were also favorite cup-and-saucer forms in the earlier porcelain. The sprig pattern was also one of the features of old Crown Derby. Kean probably introduced the patterns after the style of the Japanese Imari ware and these continued through Bloor's régime.

Before 1770 Derby pieces were unmarked. In this year Duesbury adopted a trademark in the form of a capital letter D in script. In 1773 this D was surmounted by a crown and was printed in blue and occasionally in puce or gold. From 1778 to 1784 we find the D replaced by an anchor, and in 1786, the

crown alone with the word Duesbury above it and Derby below it. These form the marks of the First Period, 1756-1786 (Duesbury I).

The Second Period, 1786-1794 (Duesbury II), marks begin with the crown, under which are printed crossed batons with six dots and the letter D below, also factory numerals. In 1788, the mark continued, varying in design and printed in blue, puce or vermillion. In 1788, we find it in gold, in 1790, the number prefixed with the abbreviation number.

The Third Period, 1795-1809 (Duesbury II—Kean) combines a K with the D, and we find also, in this period, the mark of W. Duesbury (Duesbury III) in 1803, having the mark of the Second Period and the name and date, "W. Duesbury, 1803," added above it.

The Fourth Period, 1809-1811 (Duesbury III), marks have unjewelled crowns with crown, baton, dots and D, with crown, D alone, or with crown and the word Derby.

The Fifth Period, 1811-1828 (Bloor), marks have the crown above and words (Continued on page 60)



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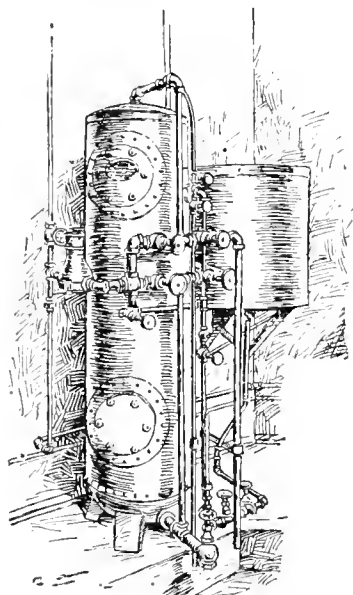
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The Past of Crown Derby

(Continued from page 58)

"Bloor" and "Derby" below, or a B in the center of a sun-like petalled circle. Bloor's finest pieces, such as services for Royalty, were sometimes marked "Robert Bloor & Co., 34 Old Bond Street."

The later marks have the words "Bloor" and "Derby" (1830), Derby in a scroll under crown (1830), scroll alone with word Derby (1830), or more or less elaborate crowns with D below. The Locker mark bears Locker's name, and under Stevenson and Hancock the batons of Duesbury gave place to crossed swords, six dots, the letters "S" and "H" either side, D below and a crown above.

Occasionally oriental marks were employed, as in Bloor's service for the Persian ambassador, decorated in 1819. Early Crown Derby marks were painted on the porcelain. Later ones, from Bloor's time, were printed on. Various colors were used for the marks, but gold was confined almost entirely to Chelsea-Derby pieces. One occasionally comes upon a fine piece of Crown Derby on which the letter "N" or the letters "No" in large script are impressed in the piece. This was done to indicate fine paste or glaze. The Royal Crown Derby porcelain of our own time is marked by two interlaced script D's beneath a crown with the words "Royal Crown Derby" above and "Trade Mark" below. The mark of the New Crown Derby Manufactory of 1875 had only the crown above and the interlaced D's.

This brief historical sketch of Crown

Derby may serve to deepen the interest of American collectors in the subject. Crown Derby is not, however, to be found lurking under a bushel everywhere! A pair of Mansion House Dwarfs in Derby porcelain, decorated by Coffee, which cost 18s. at the manufactory in 1874, sold at auction for £36 a few years ago and probably would bring much more now. Happy indeed will be the collector of old Derby if he chances to "discover" such a treasure as the little Derby figure of a Dwarf which came into the collection of Lieutenant-Colonel Powney, and which bore this inscription, "Dr. Fudgeheim Will give a course of lectures on Phrenology, Astrology & Necromancy. By the formation of the skull he will tell the Fortune of any Lady present in a superior style to any Fortune telling Gypsy—lectures on the Brain & will prove the strength of the Brain by his newly invented Brainometer—Lectures on Physiognomy & how to prove good and Bad Character. All who attend the Lectures must have a gold Ticket or they cannot be admitted. Novelty & credulity strengthened—Poverty & Common Sense insulted—Several poor people's heads wanted—A good stout Resurrectionist May have a good situation & paid according to merit. Apprentice wanted with premium."

Such was the humor of early Derby, though rare indeed are the pieces of this sort which have survived Time's fickleness. When one is found, a red-letter day can well be marked.

The Axis in Garden Design

(Continued from page 42)

to the established main axis of the garden by means of lines 4 and 5; their intersections forming right angles. If the cedar, "H", were drawn into the scheme with still another minor cross axis, the garden would be brought too far within the heavy shade of the tree group; so that it is better to connect it to the other cross axes with a line parallel to the main center-line of the garden with the hope that this connection may be of some value later on.

Paths, Boundaries and Pool

The next step in the evolution of this particular problem is the shaping up and the adding of flesh to the meagre carcass, and it is probably the most fascinating step of all. In Plan 4 we see how the different elements of the scheme have been proportioned and how the paths and boundaries have been located by means of the axis lines previously sketched in. The cross axis of the house, line 2, has formed the basis for a path which leads from the loggia to a pool in the paving of the path, marking the intersection of the main garden axis, then on to a seat, where it terminates at the high boundary of the property line. This pool is a sufficient accentuation in the path from the loggia to designate convincingly the intersection of the two axes and to divert the attention down the path leading to the garden on the line that ends so effectively at the large elm. It is largely a matter of taste whether or not to mark with some ornament the intersections of the cross axes, lines 4 and 5, with the main axis of the garden. They have served their purpose in defining to some extent the limits of the garden and in creating the cross paths. Line 6, tying in the cedar, "H", has become the reason for the longitudinal path on the north side of the garden and, for symmetry's sake, this path has been repeated on the opposite side. There is

a tremendous satisfaction in looking along these paths and seeing at their ends, centered upon the vistas they form, some well established object stopping pleasantly the view. Such planning gives an enviable air of age to the garden and with it a reason for the form which it takes.

It is not always well to take advantage of every opportunity of this sort. One falls here so easily into errors of commission. And there is an art so subtly concealing all evidence of effort that the effect is one of having been accidentally accomplished. For example, in a carefully studied garden scheme, the deliberate offsetting of an object from the center line of a path or vista leading in its direction, is sometimes more satisfying in the composition than the conventional procedure. This, however, is a stunt to be carried out with a great deal of assurance. For the same reason constant repetition of the obvious in the designing of a garden takes from the result a charming quality of surprise that might be retained if, for instance, a path leading to some object on its axis were diverted for a space, to return to its original line before reaching its end; thus breaking the monotony of a continuous line, yet leaving enough intact to carry the eye to its objective. The ability to break these rules effectively, however, will come only after they can be skillfully followed.

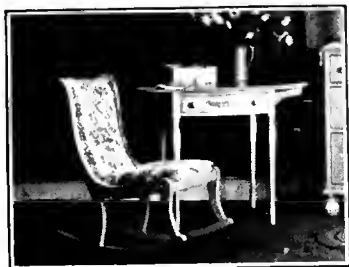
Stevenson has said somewhere in his essay on Style that one has a natural dislike of tearing apart the methods of his craft to expose its first principles, and there is a faint touch of a similar feeling in a discussion of center lines and axes. A garden placed intelligently upon its site, making a logical use of its surroundings and giving something of itself to them, yet all without a feeling of sophistication, is a work of art and a successful application of these principles.



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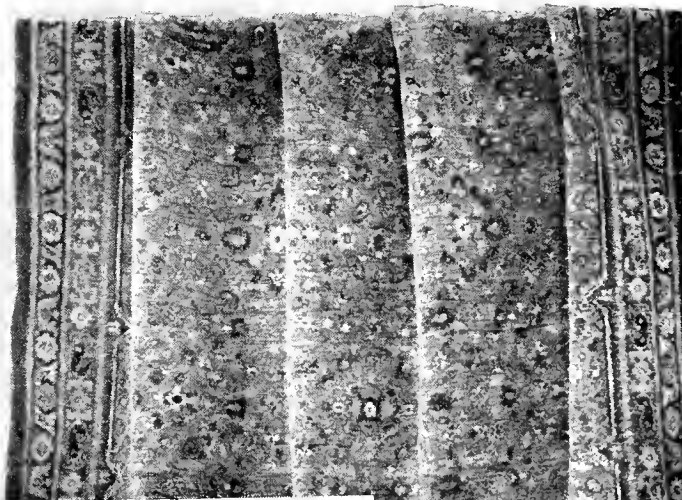
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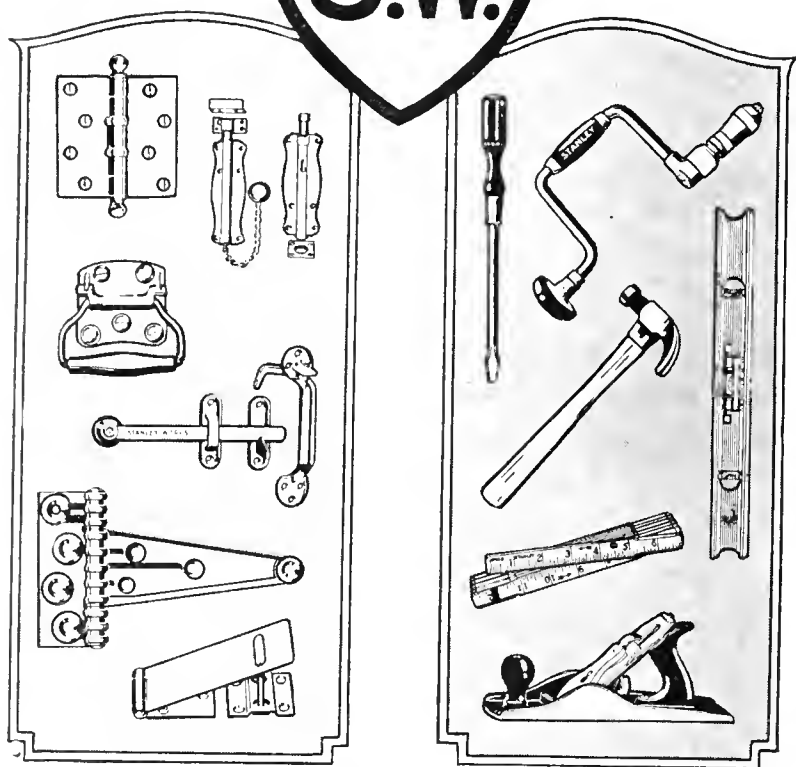
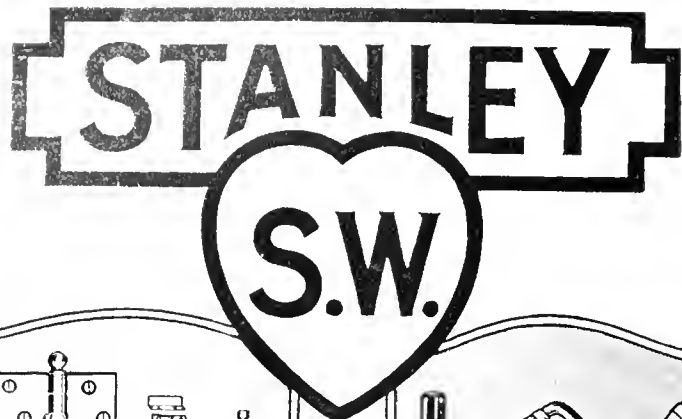
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"The Flower Girl", by the late J. Alden Weir, in a frame designed for it by Herman Dudley Murphy

When The Frame Fits The Picture

(Continued from page 38)

always worn his hair rather long, as Paderewski, for example, being put in the close-fitting uniform of our army. You would laugh at the incongruity, and feel the need of clothes of a different shape, or else the close cropping of his hair.

"Would you have all the women do their hair alike and dress in the same clothes? Would the clothes of your mother of sixty be becoming to your daughter of eighteen, or vice versa? Why not?"

"Do you think it a mere matter of fashion that a quiet, refined old lady looks her best in dignified black or silver gray, with white lace repeating the note of her white hair? Not at all! Every individual finds some clothes more becoming than others. The more pronounced the personal characteristics are, the more necessary is it that the clothes shall best set off those characteristics.

"You may spoil absolutely the effect of a fine picture by an unsuitable frame, just as you may make an almost poor one look distinguished by a proper setting. Put a delicate, subtle Whistler nocturne in a glittering, heavily ornamented frame and hang it on a wall with a lot of other pictures and you will never see it. Put a simple flat frame of parallel lines upon a sumptuous Venetian subject of the style of Titian or Veronese and it would at once cheapen the picture and make it look almost tawdry.

"But it must not be forgotten that it requires an expert properly to harmonize frame and picture. The choosing of a frame to bring out the best qualities of a picture is a matter requiring the personal attention of a man trained in this particular field of art. For this reason it is possible for a person to choose one of the new style of frames and still have the effect turn out to be as incongruous as if he had employed one of the tawdry frames of the past. The copies that are made of frames designed for particular pictures bear the same relation to the originals as copies of Corots, Rembrandts or Titians bear to the originals. However, to those who do not know the difference between an original Corot and an auction room forgery they pass very well, though they often cost more than the real thing with the personal attention of the designer."

The Purpose of Frames

The original trouble with picture framing—the primal misconception—seems to have been that paintings needed a house to live in, rather than a mere dress. This figure is made apt

because for so many years frames have been considered almost solely from the architecture viewpoint. A man who wanted a house decided whether he would have Tudor architecture, Colonial, French chateau, or what not. And when it came to a painting he decided whether to give it a Renaissance, Florentine, Flemish or some other sort of frame. These different styles got their architectural features from decoration and furniture of the periods of the same name. You can see how utterly lacking in individuality this method was. It was likely enough to put an ornate, decadent Renaissance frame on an impressionist landscape or a Louis XIV frame on a Winslow Homer marine.

However, in very old pictures there really can be an historical appropriateness about frames, and in many cases it is absolutely necessary to follow historical precedent. This precedent is usually artistically correct. An old Florentine painting certainly looks right in a paneled and architectural Florentine frame, and it would not look right in any other sort of frame. Just so an old Spanish picture looks at its best in a frame of old Spanish design, full of broad effects and color. But these are very exceptional cases and have nothing to do with the thousands of modern and contemporary pictures that in homes outnumber the old masters.

Separating Picture and Wall

In framing the great mass of pictures it is first necessary to recognize that the frame is merely a space of demarkation between the picture and the wall on which it hangs. In times of antiquity when pictures were painted directly on walls a marginal line sufficed to item in the composition, as can be seen in the ruins of Roman residences at Pompeii and on the walls of Egyptian temples of 3,000 years ago. The frame, performing this function of demarkation, should relate the picture to the wall and make an easy transition from the one to the other. If, however, it attracts attention to itself because of its garishness or its ornateness, it is a failure and a register of bad taste. If it attracts no attention to itself, it is a success; and if, without attracting attention to itself, it can set off and enhance the qualities of the picture, as a gown does the beauty of a woman, it becomes an artistic triumph.

Besides Herman Dudley Murphy, other artists, with the aid of sympathetic frame-makers, have achieved this result in America. Notably among them

(Continued on page 66)

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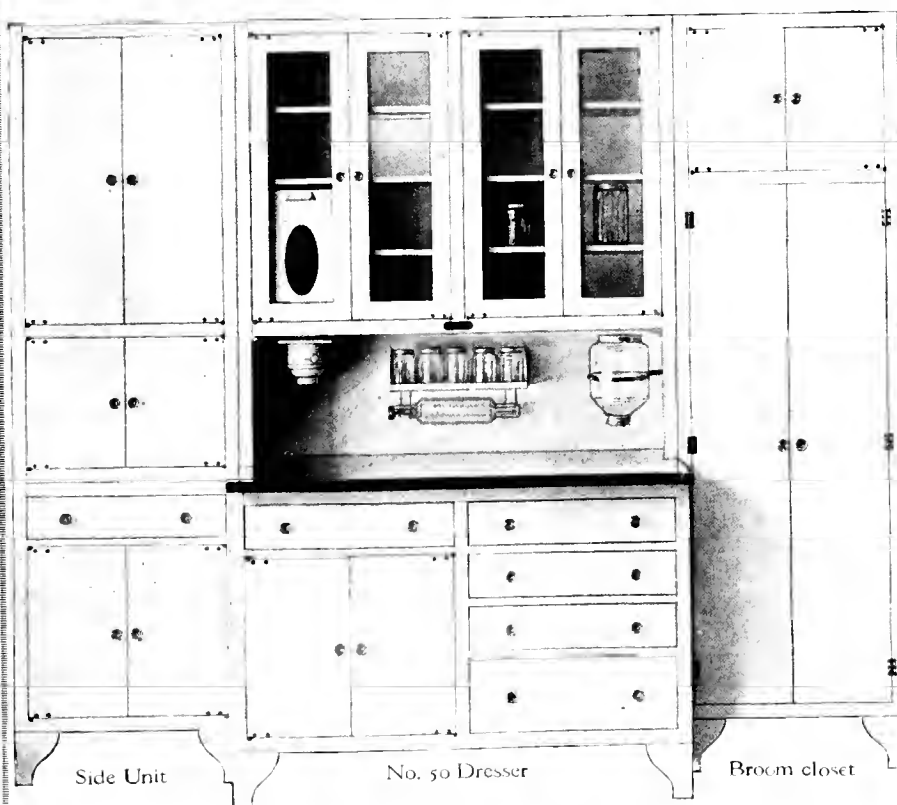
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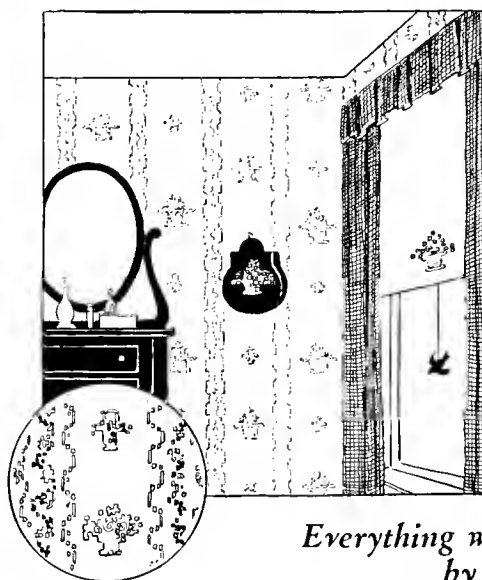
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RASPBERRY NOTES FROM THE DEPARTMENT OF AGRICULTURE

THREE important factors which should be considered in the selection of a site for raspberry bushes are the soil type, the moisture supply, and the air drainage.

Although the raspberry will succeed on a wide range of soil types provided suitable moisture conditions prevail, the best results will be secured only by studying the peculiar requirements of the different varieties. A fine, deep, sandy loam is perhaps the most desirable soil for growing raspberries, because it is managed so easily. Equally good yields of some varieties will be secured on clay and on sandy soils if they are well managed. In general, however, though the black raspberries seem to do best on sandy soils, they are grown extensively and succeed well on clay soils. Among the red raspberries the Ranere does best on sandy types, but the June prefers a clay soil. Other varieties, such as the Cuthbert and King, succeed on a wide range of soil types.

The most important, perhaps, of all the factors entering into the growing of raspberries is the moisture supply, and where there is the possibility of a choice, the soil which will furnish an ample supply of moisture at all times should be chosen. At no time, however, should there be wet places in the plantation. Thorough drainage as well as a full supply of moisture is essential.

Another important factor is air drainage. Cold air settles to the lower levels, and plantations situated on land elevated above the surrounding fields will not be as subject to the extreme cold of winter as plantations on the lower levels. Winter injury to the canes may often be avoided by choosing a site higher than the surrounding country. Furthermore, plantations on the higher elevations are not as subject to frost injury in late spring as those not so favorably located.

In the Southern States, a fourth factor in the selection of a site is of some importance. If raspberries are to be grown in those States, a northern or northeastern slope is preferred for the plantation, as humus and moisture are retained better in fields on such slopes than on southern slopes.

For home gardens, the chicken yard is frequently a desirable place for the raspberry patch. Poultry keep down weeds and enrich the soil, and do not often injure the berries.

Planting

The time of planting raspberries varies in different parts of the United States, according to the local conditions. In general, however, the plants should be set in early spring in the eastern part of the United States, but on the Pacific coast they should be set during the rainy season, whenever it is possible to do the work.

Because better plants of the black and purple varieties can be secured in the spring, that is the best season for setting them. Red raspberries, however, may be set in the autumn with good success in sections where the winters are mild or where there is a good covering of snow to protect the plants.

Three systems of culture are used in growing raspberries, the hill, the linear, and the hedge systems. The term "hill system" is restricted to that method of tillage in which the horse cultivator is used on all sides of each plant. When the cultivator is run in only one direction and only the plants originally set are allowed to fruit, the term "linear system" is used. If some of the suckers which come from the roots of red raspberries are left to form a solid row and the cultivator is run in one direction

only, the term "hedge system" is employed.

The distance between the rows in each of these systems should be determined by economy in the cost of cultivation and in the use of land. Where the area of land available for planting is not limited, usually it will be found most desirable to make the spaces between the rows wide enough to allow the use of 2-horse implements in cultivation. Where the area of land is limited, the rows may be placed closer together and 1-horse implements used.

Planting Distances

Under the hill system of culture the plants usually are set about 5 feet apart each way. This, however, allows the use of 1-horse cultivators only. The hill system is used to some extent in New York and other States in raising red raspberries. It has the advantage of requiring less handwork in keeping out grass and weeds, as the cultivator can be run in both directions; and the berries can be more easily harvested from fields under this system.

If the hedge or linear system is used, the horse cultivator can be run in one direction only and more hand hoeing is necessary. Under these systems the red varieties usually should be set from 2 to 3 feet apart in rows which are 6 to 8 feet distant. In the eastern United States 6 feet is the most common and desirable distance between the rows for the shorter caned varieties, such as the Ruby and Marlboro, and 7 and 8 feet for the tall-caned varieties, like the Cuthbert. To use two horses in a plantation the rows must be at least 8 feet apart. In the Pacific Northwest, where the canes grow very tall, the planting distance for red raspberries is usually $2\frac{1}{2}$ by 7 or 8 feet. In parts of Colorado and other States where irrigation and winter protection are necessary, the plants are usually set in rows which are 7 feet apart.

Setting the Plants

Before planting, the tops of the plants of all types should be cut back to 6 inches or less in height. To make it easy to handle the plants and to indicate the rows after setting, 4 to 6 inches of the cane should be left. If a garden patch is being planted, it is better to cut the canes back to within a few inches of the leader buds. The plants should be set slightly deeper than they formerly grew. Sometimes it is well to set red raspberries as much as 3 inches deeper than they grew, in order to protect them from drought. Black and purple raspberry plants should be set not more than an inch or two deeper than they formerly stood, as there is danger of smothering the tips.

Moisture Supply in the Soil

From the time raspberry plants are set, they need an ample supply of moisture, and they are affected more quickly and seriously when it is deficient than most other fruit plants. In the sections where the highest average yields of red raspberries are obtained, often 6,000 quarts of fruit per acre are secured. The average for the whole country, however, is not more than 1,500 quarts, and this difference is due almost wholly to a difference in the moisture supply. In the sections referred to as giving the highest yields, a deep soil furnishes a uniform and ample supply of moisture at all times. To secure the best results, therefore, the grower should, by tillage and by supplying humus, maintain a uniform and ample moisture content in

(Continued on page 82)

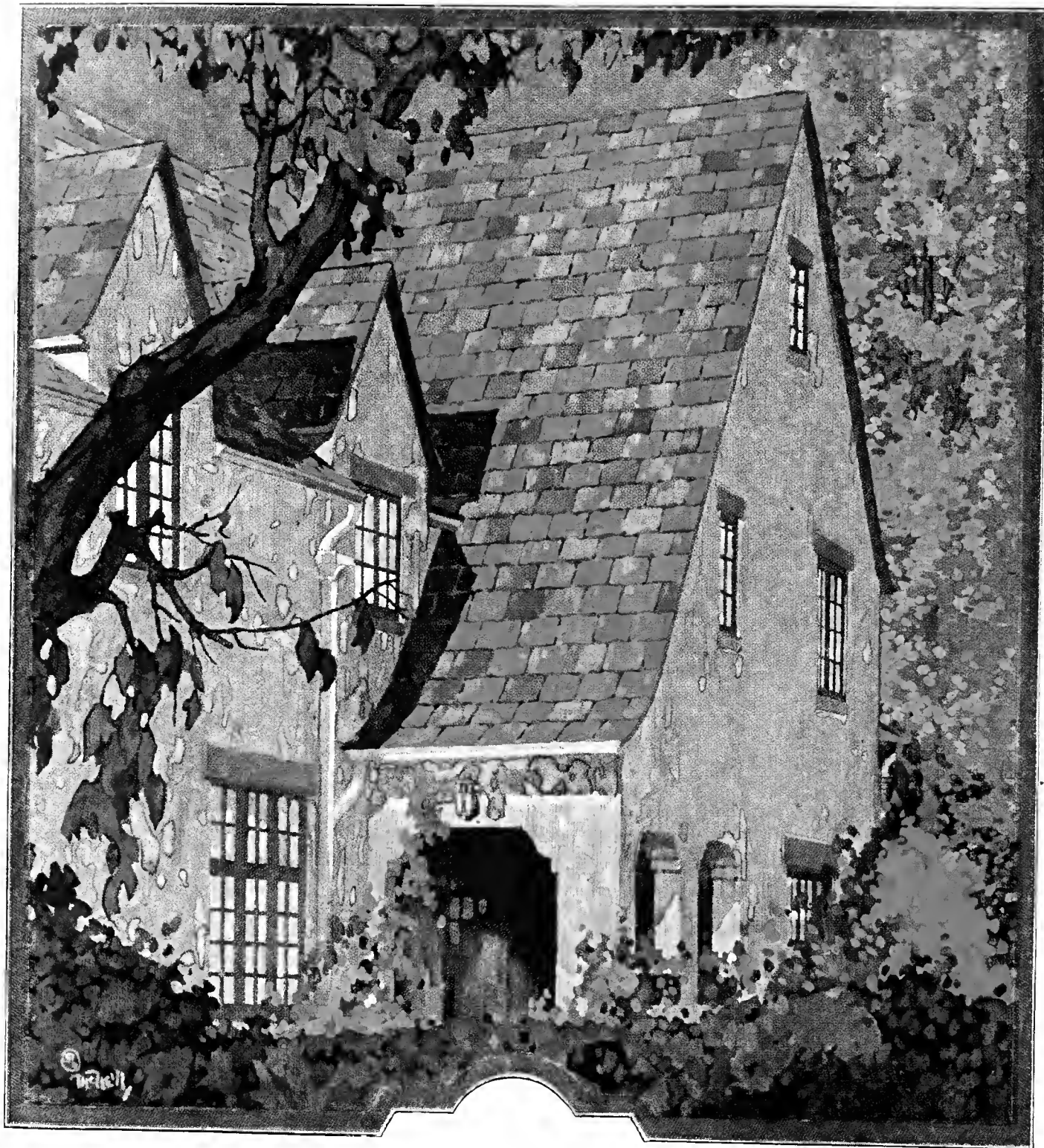
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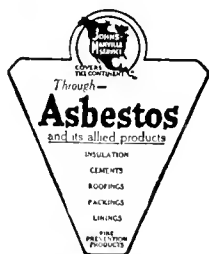
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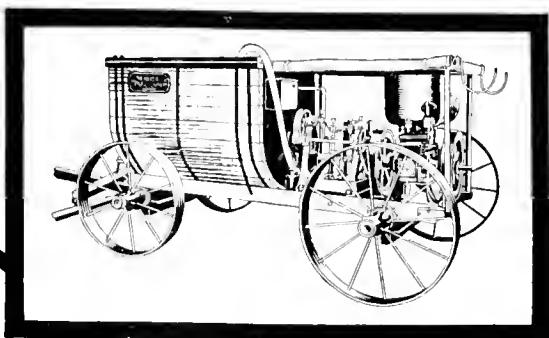
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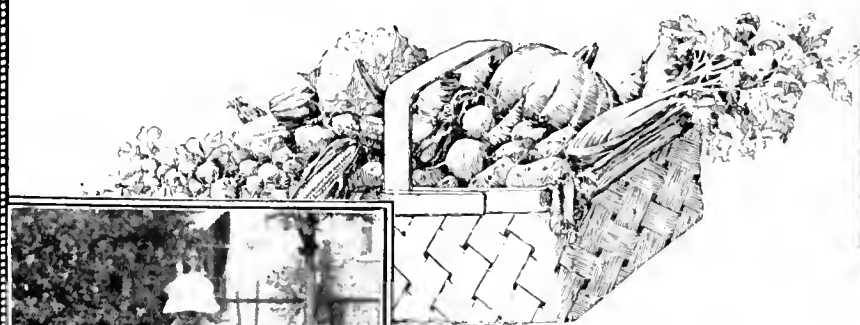
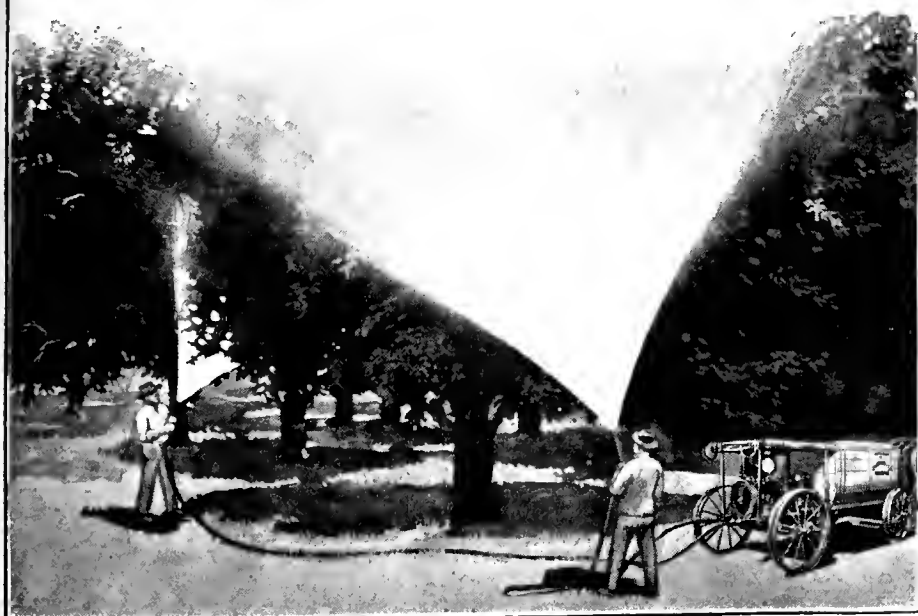
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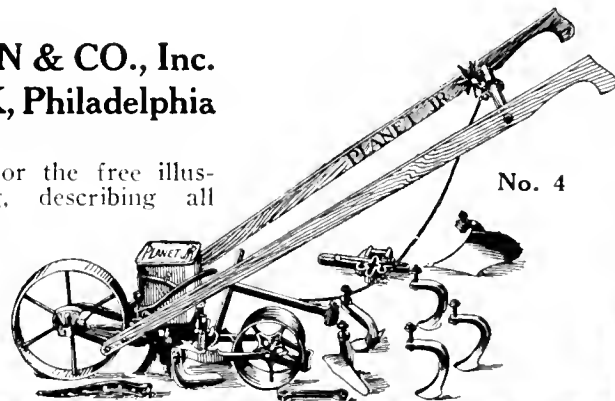
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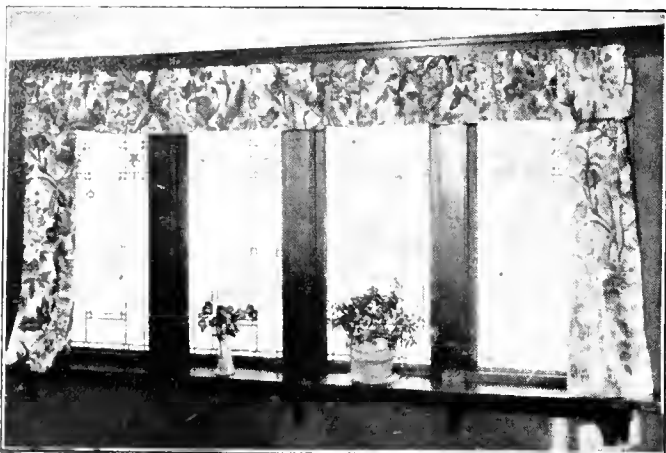
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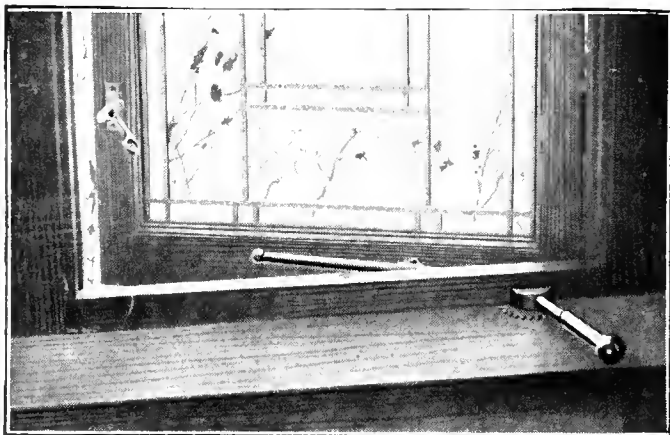
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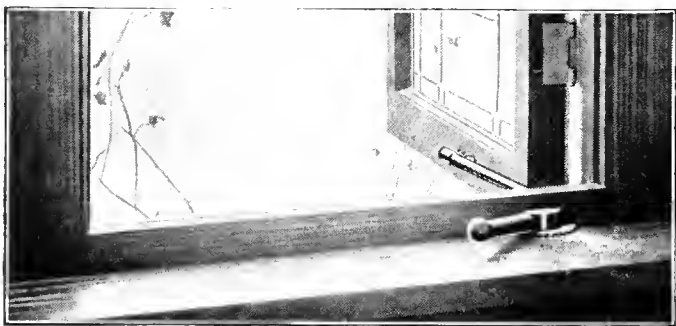
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When The Frame Fits The Picture

(Continued from page 62)

are Childe Hassam and William H. Metcalf, each of whom sees to it personally that his canvases are placed in a harmonious setting. In the cases of many other artists, the picture dealers take the responsibility and co-operate with the frame-makers. But it is just as much the part of the art-loving public to insist on the correct framing of pictures as it is to insist on the good taste of anything else that goes into the home.

As has already been said, the ancients had no frames at all for their paintings, which were executed directly on the walls, with lines for demarcations. In fact, there is no record of a picture frame before the 16th Century, unless it can be said that works painted on panels in carved altars were framed. But when they did come into use, their development was rapid and the art was soon in full flower.

At first frames were carved by hand exclusively, and pigment of gold leaf was applied direct to the wood. This was the golden age of frame making, when every picture was given an individual setting, designed and carved especially for it. Most of the so-called antique designs now in use—or misuse—date back to this time. These designs were beautiful as works of art, and were quite proper when seen with the pictures for which they were made.

But somebody came along and invented a composition that could be molded, then attached to a wooden background, after which the laying on of gold leaf hid the process and made them look very much like carved frames. This proved the death knell of originality in designing frames. Thereafter frame making became literally "cut and dried". Henceforth the person with a picture to frame could look at an original and say, "I'll take that", and, presto! it was done. The framing of pictures by dealers, artists and laymen became simply the act of choosing something out of a frame-maker's stock, giving an order, waiting a few days and getting the frame, ready for the picture to be inserted. It was almost as simple as buying a pound of cheese.

Out of this slough of universality such men as Whistler and Herman Dudley Murphy pulled modern pictures. Stanford White had his share in the good work, for, even before Murphy, he designed a simple and beautiful frame, consisting of row after row of Greek ornamentation, with repeat patterns of such motifs as darts, scrolls, or laurel leaves, with no ornaments in the corners.

Whistler's ideal was a reeded arrangement, reminiscent of early Greek design, with one terrace after another, the whole purpose being to hold the eye to the picture and to get light and shade. The Hassam frame is likewise quite simple, mainly a flat surface with an unobtrusive carved and raised molding binding it on the outside and a Whistler-like margin within. The modern idea is to get away from ornate moldings.

The last type of the "stock" frame, and one which is much used at present, is the Barbizon frame. They consist of scroll and leaf forms, worked in high relief, and advancing forward several inches from the picture. They are in almost every home. When the color of the gilding is correct, toned so as to complement the picture, they are not bad, although they could be better. Instead of being bad, they are good when they surround Barbizon paintings—such as works by Corot, Rousseau and Diaz, or their American followers, Inness, Martin, Ranger, Tryon and men of the older school. But when we come to impressionist pictures and works by the modern colorists, there is nothing in the whole past of frame making that is appropriate. For such paintings we cannot consider old French frames, either Barbizon, Empire, or any of the Louis periods. Ornate and bold Italian Renaissance will not do, nor will columned Florentine. English, with Hogarth moldings are impossible. Nor is Spanish, with its exaggerated roughness, nor Flemish, nor Dutch, nor sharply-cut German, a whit more useful. Gothic with its panels and polychrome colorings, of course, is unthinkable, and so is Colonial, which is reminiscent of ancient Egyptian design.

The best frames are covered with leaf gold, which is afterwards, by means of chemicals, toned to any hue that harmonizes with the picture. The use of gold provides the "high lights" that are necessary in a frame. It is remarkable what color effects, even, can be produced. Some of the old Spanish frames are marvelous, rich symphonies in color. One striking effect was obtained by the use of red pigment under the gold.

The new movement in framing is in consonance with the spirit of the age in art. Old things are no longer accepted simply because they were once liked. The moderns demand to know for what esthetic reason a work of art lays claim to acceptance. It is this that is driving solecism and sterility out of picture framing.

An Italian Garden of Content

(Continued from page 25)

but are moved into the lemon house at the approach of winter.

The beds in all four sections are edged with low-growing plants, indicated on the plan by the broad lines in lighter tone, while the inner portions of the beds are reserved for larger plants and shrubs. In some cases the edgings are composed of violets, of sweet alyssum, or even of strawberry plants, while in others they are formed of clipped box. The idea of a retaining or defining band has been adhered to throughout, but the nature of the band has been varied.

At the center of the eastern side of the garden is a greenhouse (figure 9), of simple but architectural character, on axis with the garden gate (figure 2), at the opposite end of the east and west path, which opens into the vegetable garden (figure 14). Beds at each side of this greenhouse fill the space between the wall and the eastern broad path. These beds are raised within a

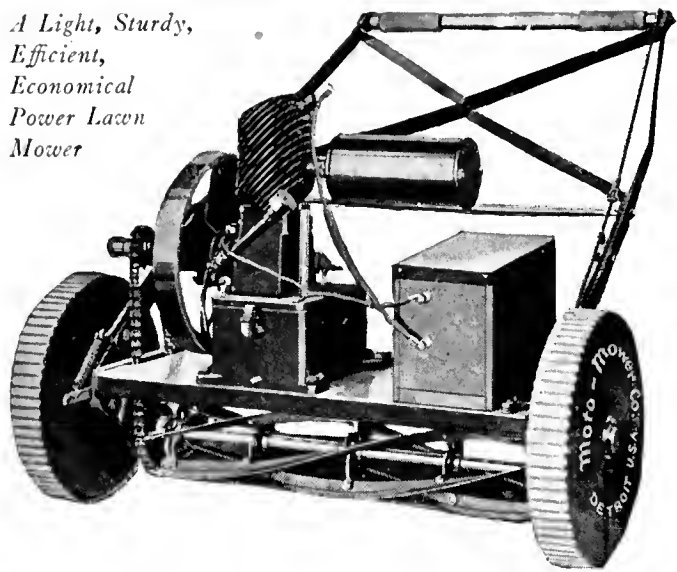
low retaining wall, similar to that which encloses the bed by the wistaria arbor, and the earth in them is level with the top of the retaining wall.

In the southeast angle of the garden walls is a great oleander, growing in a stepped circular bed with a stuccoed brim which is raised high enough to carry through the lines of the adjacent raised beds. Smaller oleanders are espaliered against the east wall. Nearby, and terminating the vista of the eastern path, is a stepped platform of stuccoed brick (figure 6), against the south wall, upon which tiers of potted plants may be set.

The high south wall of the garden, formed by the north wall of the lemon house (figure 8), is covered with ivy. Seven tall clipped yew trees are planted close to this wall. Their perpendicular lines and their pointed tops rising above the coping carry a strong vertical emphasis and modify the long horizontal

(Continued on page 68)

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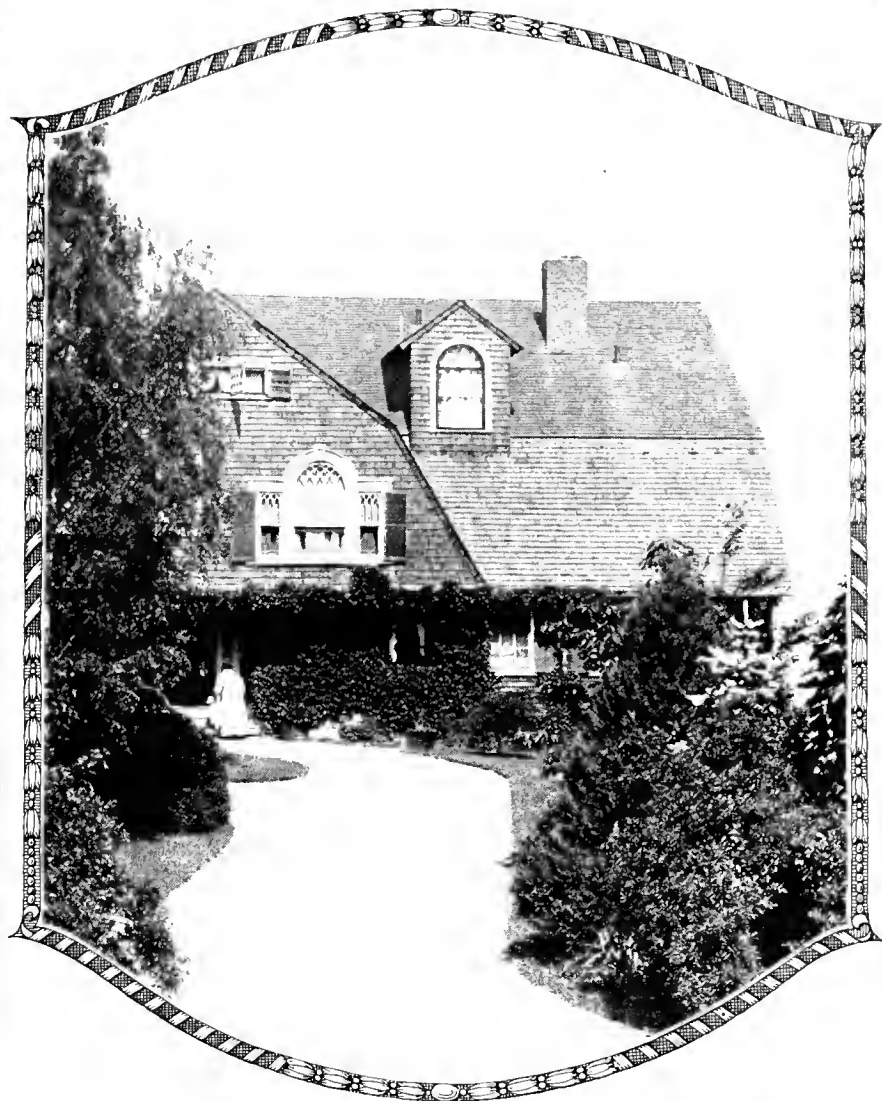
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The cross-walk is a bower of growing plants. Lemon trees in large red earthen pots are on either side. They are taken indoors for the winter

An Italian Garden of Content

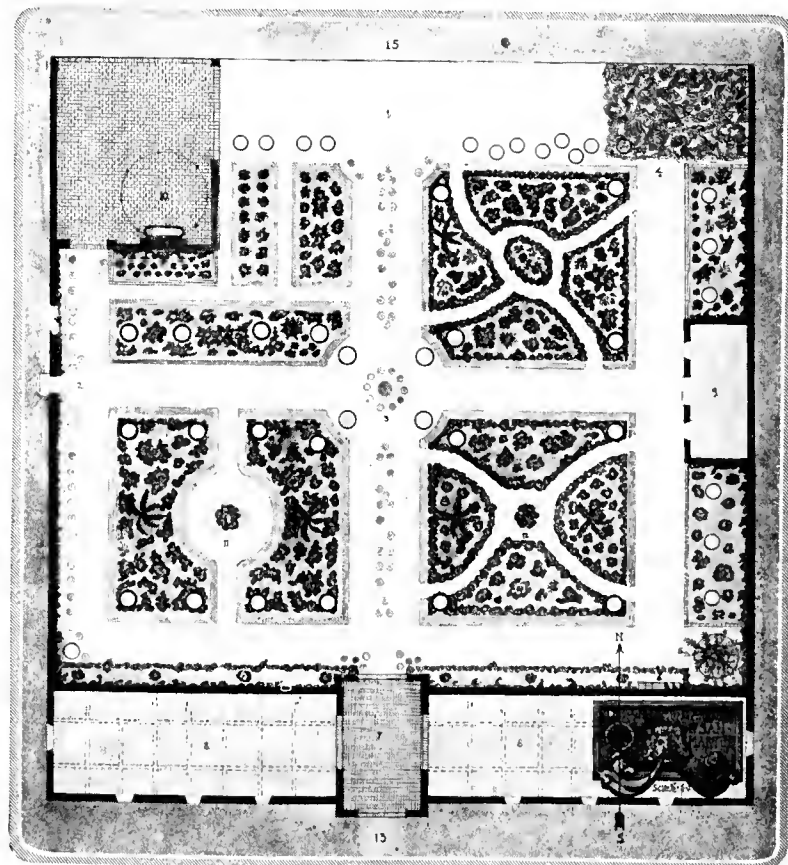
(Continued from page 66)

line of the wall behind them. They also give the effect of projecting pilasters of orderly foliage. The space at the foot of the wall between the yew trees is filled with a lush tangle of ferns, myrtle and ground ivy with small leaves.

The whole aspect of this south wall is not only cool and restful, with its dense mass of luxuriant dark green, which contrasts sharply with the brighter tones prevalent in the rest of the garden; it is also distinctly architectural in character, and the central stress of the composition is supplied by the urn-surmounted gateway and arched passage (figure 7) through the lemon house, with its framed vista of the olive orchard (figure 13) beyond.

The garden of San Martino commands no far and splendid vistas, such as one may expect from a place of more palatial extent. If one wishes a long vista, viewed with a free, deep-drawn breath,

he can have it by going to the north front of the villa and looking out, through the opening in the laurel hedge, across the broad valley of the Arno below. Nor does the garden afford opportunity for great, spectacular massings of gorgeous color, blazes of purple and crimson and gold, too dazzling and overpowering for close view. To attempt a broad massed color display in so small a garden would be like making one listen to the blare of a full orchestra in a small chamber. Such chromatic emphases of planting, admirable as they are in their proper place, demand broad spaces and adequate distances from which to be seen. They are at their best in gardens of the scale one may find at Versailles or Hampton Court, where the environment is glorified by them and yet mellows them at the same time, but they are not for limited compass



Symmetry in general design is a characteristic of the plan. Potted plants can be moved from place to place in the broad walks. Drawn by Robert B. C. M. Carrère



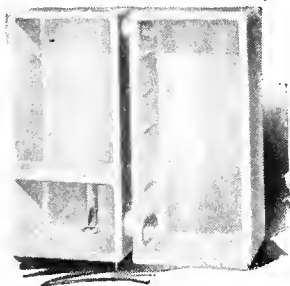
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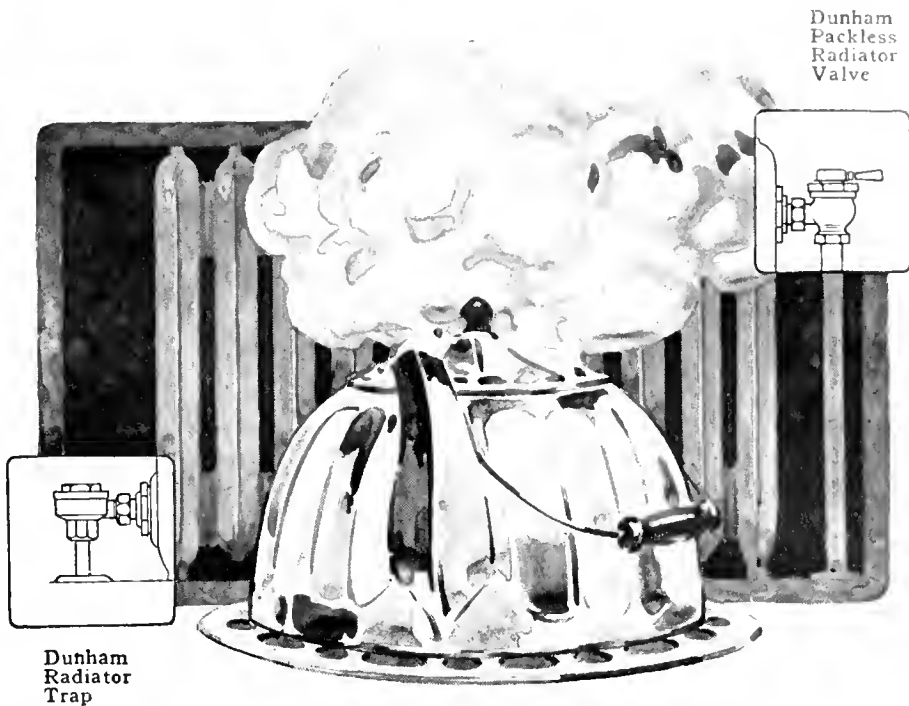
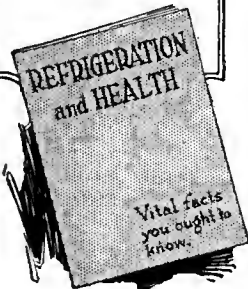
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Transplanting Architecture

(Continued from page 17)

rugs. At the windows hangs an English printed linen of putty colored ground with a close, broad floral pattern in old blue and crimson. The furniture is mostly of oak, relieved with an occasional piece of walnut. The rugs are orientals with a soft profusion of color.

In the treatment of bedrooms it has been said that the French desire a room in which to go to sleep, the English one in which to awake. Those in the Pratt residence have been built and furnished on the latter principle. There is ample sunlight in each chamber and each is roomily comfortable. The woodwork is white and the walls recede into a putty color. Draperies are of printed mohair.

The livable atmosphere of this house is evident. It is not over-furnished nor are its windows over-draped. There is no attempt made at stage setting the furniture, which, by the way, is one of the criticisms lodged against a great deal of our contemporary pretentious decoration. The house is comfortable architecturally. It is a good type of architecture for the country or the suburb and it stands as an example of what can be done in transplanting the atmosphere of an old-world home to this new-world environment without being a frank copy of the archaic or an unwieldy and questionable grafting of old-world details on to a new-world design.

The Garden Swimming Pool

(Continued from page 35)

and railing, by a wide cement-paved walk; and at the further end of it, particularly deserving of notice, the materially narrowed enclosure is extended into a roomy and charming lounging retreat—comfortably and attractively furnished with wicker and reservedly decorated with potted shrubs and plants—into which descend steps from a graveled garden walk.

The pool itself is comparatively small, being about 10' wide by 18' in length. It is, of course, walled and floored with concrete, and graduates in depth from about 2' at one end to 7' at the other. The water level is so regulated as to remain within approximately 6" of the top of the basin, and the edge is finished with a metal hand-rail. Equipped with intake and outlet pipes, the water supply is constantly refreshed.

The swimming pool illustrated at the top of page 35 is comparatively simple, with nothing in the way of screening architecture or nearby trees, save on the side opposite the house, to shield it from view. However, it is located in the rear grounds, and there are trees and foliage somewhat removed from the pool that help to seclude it from the street. A red brick walk, edged with cement, borders it on three sides, and a short space back from one end, with the ground underneath paved, is an inviting semicircular garden seat backed by a box hedge that, with the small table included, constitutes a pleasant little retreat for resting or for refreshments. The pool is about 12' wide by 24' long, and, walled and floored with concrete, graduates in depth from 2' at one end to 7' 6" at the other. Here again intake and outlet pipes keep the water clean and fresh. The convenience of its location deserves to be especially noticed.

In the construction of swimming pools it is, of course, particularly essential that there be provided intake and outlet pipes for a constant refreshing of the water. This does not mean, necessarily, that the water is to be kept flowing to and from the pool continuously, but the supply should be more or less changed each day. Frequently the pool is, incidentally, connected up with the irrigation system of the garden, when it becomes a sort of reservoir, and when this is the arrangement the renewing of the pool's water supply is made a very simple matter, practically automatically. And besides the intake and outlet pipes, there should be assured, if the latter pipe will not accomplish it, a means for completely draining the pool occasionally, to the end that it may be cleaned.

While concrete, cement surfaced, is generally employed for the walls and floor of swimming pools, a tile-finished basin is also often found. The depth is usually graduated, something after the manner of the pools here illustrated, and frequently a spring-board, placed over the deep water, will be included in the equipment. In most parts of the United States, outdoor bathing and swimming are, unfortunately, possible or enjoyable during but a comparatively small portion of the year. Hence, in order to lengthen this period, some builders of private swimming pools provide a special system for heating the water. This commonly consists of hot-water pipes extended horizontally along the sides of the basin, beneath the water surface—one perhaps near the bottom and another about midway of the depth. In this way the temperature of the water may be raised to almost any degree desirable.

Decorating Your Own Furniture

(Continued from page 45)

putting on those unbelievably straight lines which so enhance the appearance of decorated furniture, and it will well pay to master its use, even if a lesson or so is necessary. The principle of the whole matter lies in holding the handle of the brush with the thumb and first two fingers of the right hand, so placing the last two fingers that the edge of wood near which the line of color is being painted will act as an undeviating guide, and since the position of the hand is unchanged, becoming viselike in its grip, it is pulled along by the strength of the upper arm, the even stripe of color appearing magically from under the dragging brush.

If decorated furniture is artistically planned from the beginning, its final

effect is assured. One of the prettiest conceits is to paint all the outer surface of a piece of furniture, such as a chest of drawers, a dull flat decorative color,—blue, green, black, putty, and to paint its interior, which in the case of the chest would mean the entire drawers with the exception of the outer front, a brilliant hue, such as Chinese red, orange, amber, mauve, peacock; decorating the outer surface, which is the dull color, with a design formed of bright bits of contrasting color.

In bedroom furniture it will be found effective to paint all the pieces a soft putty color, except for the tops of the bureau, dressing table, chest, desk and table, which may be a peacock or dull

(Continued on page 72)

Dodson Wren House, solid oak, cypress shingles, copper coping, 4 compartments, 28" high, 18" dia. Price \$6.00.

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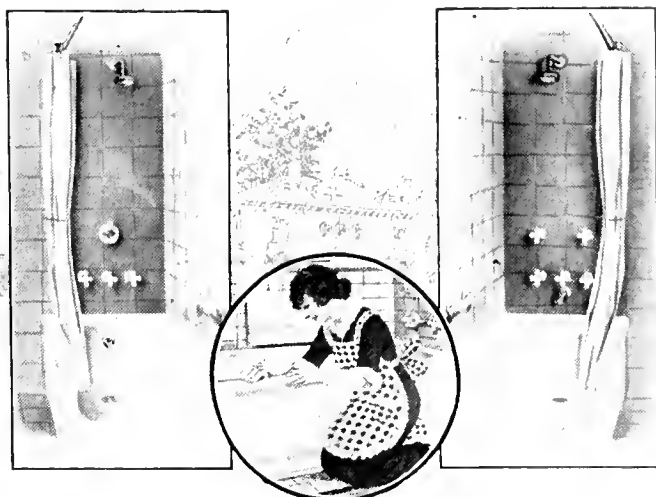
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WERE it possible for you to cut through a section of an All-Clay "Tepeco" Porcelain Bath you would quickly realize why this product is so generally acknowledged to be the best and most sanitary plumbing fixture material. You would see a solid body of clay. You would see how the intensity of the firing had caused the glaze to seep into and become a part of the clay body itself. With what results?

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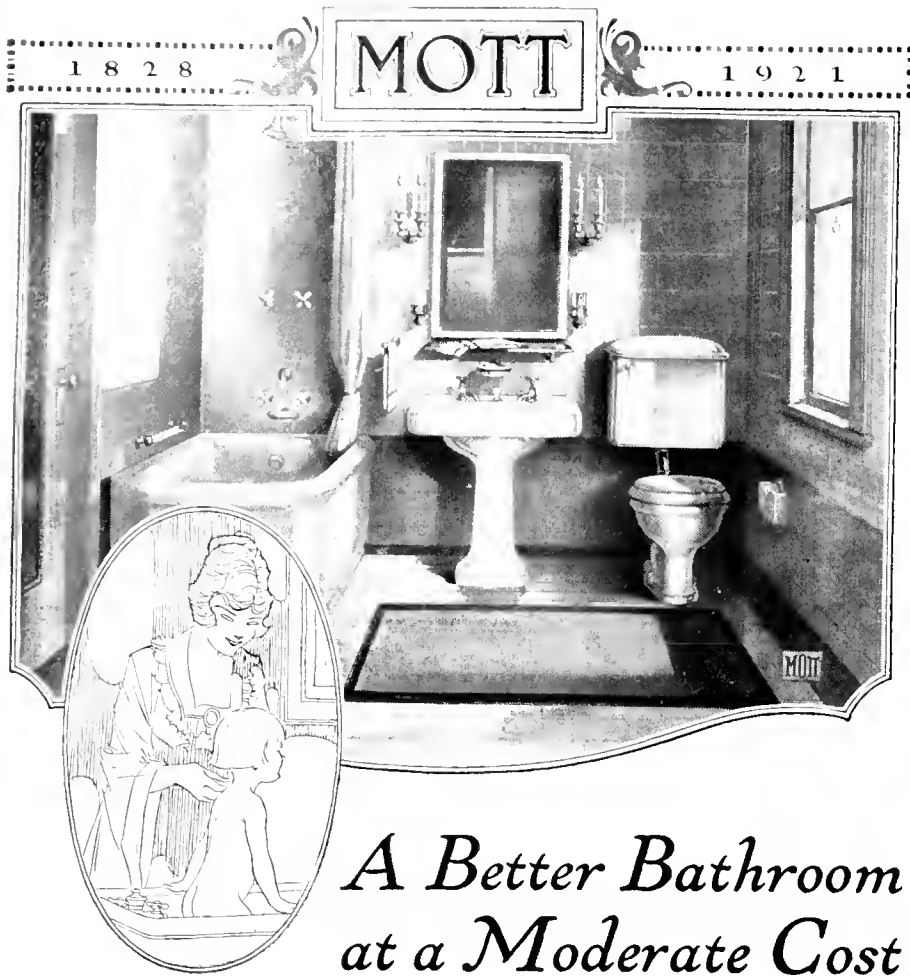
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*Showrooms equipped with model bathrooms.

Decorating Your Own Furniture

(Continued from page 70)

rose. A use for the striping brush may be found here, for a black line three-quarters of an inch from the edge, and a quarter of an inch wide, may be run on three sides of all the tops, excluding the back edge. Another quarter-inch stripe, this time matching the color of the top, may be run around all panels, knobs, and drawer edges; and a design, such as the largest basket stencil, in blended colorings such as rose, blue, green, brown, ivory and black, may be applied in the middle of the second bureau drawer, and on the head and foot of the bed.

To render a design at times more effective try first laying on a medallion or square of deep ivory paint, and after this dries stencil the design in colors upon this background. The small design at the bottom of the page, at the left of the ribbon and flower festoon, may be handled this way if desired. First cut a stencil the shape of the outer edge of the entire design, the dotted line making this clear. Through this stencil paint in the ivory. Prepare a second stencil, disregarding the dotted lines, simply cutting the blackened part of the design, and stencil it onto the ivory ground; the foliage of the tree

might be dark blue, the trunk brown, the grass bright green, the tiny windows a Chinese red. This design may be used as a separate unit or as a border.

Black furniture may be given a Chinese note if decorated with narrow lines of gilt. The design at the top of page 44 at the left of the oval may form the half of a nearly square design to be placed in the panel of the head and footboard of such a bed, in colors dark rose, dark blue, tan, gray-white and green, with the outer line of gilt, with matching gilt lines on the edge of the bed panels. The other pieces of the suite may be done likewise. This design may also be used for a border, or as a separate unit as it stands, or horizontally on chair backs and various other places.

Two-toned furniture is also effective. Mouse-colored pieces may be stenciled in Vandyke brown, putty stenciled in deep blue, green stenciled in ivory, black stenciled in dark blue with gold centers to the flowers. Once started in this fascinating undertaking, many new and varied combinations and ideas will be suggested, and each month the coming of a new magazine will be fraught with exciting and novel suggestions.

NOTES OF THE GARDEN CLUBS

THE Garden Club of St. Louis, Mo., whose president is Dr. Hermon von Schrenk, has a limited membership of 54 men and women, a majority of whom are married couples. A requirement of admission to the club is that one should have a garden, be interested in gardens, or in the growing of plants and shrubs. From October to May meetings are held monthly in the homes of members, many of whom prepare original papers. Notable in the club membership are Dr. George T. Moore, Director of the Missouri Botanical Garden (Shaw's), Dr. B. M. Duggar, in charge of plant pathology at Shaw's Garden, and the President, Dr. von Schrenk, a scientist of note.

In May, 1920, the First Annual Flower Show was held in the Floral Display House of the Missouri Botanical Gardens. Any person living in St. Louis or within twenty-five miles of the Court House, was invited to exhibit cut flowers, potted plants, branches of flowering trees and shrubs, wild flowers, edible mushrooms and kitchen herbs. The purpose of the Show was not only to stimulate greater interest in horticultural excellence, but to demonstrate the large varieties of plants which could be grown in and near the city. Seventy-two varieties of perennials, cut in bloom, appeared on the list offered for prizes, as well as over a dozen annuals, all by May 15th. Fuchsias and Lantana were among the potted plants listed for prizes. In addition to many ribbons offered to amateurs, was a large variety of prizes, including garden tools, a trellis, a bird house, a bird bath on a pedestal, stakes, a basket and cutting knife for the best asparagus, a hand cart, books on gardening, "fitted" and other garden baskets, flower containers, etc. A silver vase offered must be won three consecutive years to be retained. The commercial growers received \$1,500 or \$1,600 in awards. One of the entries for competition was the best pansy bed 25' square. No charge was made for entries or admission, and the Show was most successful.

Neck, Westbury, Cold Spring Harbor, Huntington and Syosset. The Club has ten social summer meetings, with no formal program for the season, and the business meeting in April. One of the members, Mrs. Harold I. Pratt, has been especially interested in roses, on which she wrote an article which was published in the Bulletin of the Garden Club of America. The rose garden of Mrs. Aaron Ward, at Roslyn, has been famous. The late Mrs. Doubleday (Neltje Blanchan) was a former president, known and loved for her books, "Nature's Garden", "The American Flower Garden", etc. The Club has contributed to local flower shows, and during the war also sent funds to the Royal Horticultural Society.

THE Garden Club of Trenton, New Jersey, was organized in 1912, and the president is Miss Frances M. Dickinson. The Club is composed of 29 members, women, most of whom are active gardeners. The Club meets monthly from October to May, and many of the programs are original papers by members. Miss Anne McIlvaine's articles on "The Broadening Use of the Garden Club" received the prize from the Garden Club of America in 1916, and during the war, she was Chairman of the New Jersey Committee of the Woman's Land Army.

Occasionally professionals deliver addresses to the Club, and with the proceeds of the lecture by Dr. Reik of New York in 1920, shrubbery and box-wood were planted in the grounds of the "Barracks", built in Trenton in 1758, and which are an important Colonial landmark. During the war the Club co-operated with a committee carrying on vacant lot gardens, and in addition a gift of shrubbery was sent to the grounds at Camp Dix.

THE Garden Club of Ulster County, New York, was organized in 1914. The President is Mrs. John Washburn, and there are 40 members, all of whom do gardening; also there are three "summer" and two "honorary" members. Meetings are held every two weeks from March to November, and two field days are arranged, one for Kingston and the other for Saugerties. Prizes are awarded for exhibitions of flowers displayed in shop windows, as well as for exhibits in

(Continued on page 74)

THE North Country Club of Long Island was organized in 1913, and the President is Mrs. Beekman Winthrop. There are 44 members, men and women, many coming from the large estates at Oyster Bay, Glen Cove, Mill



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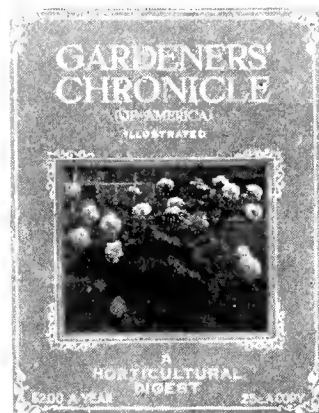
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Notes of the Garden Clubs

(Continued from page 72)

private residences. Members exchange plants and seeds through an exchange committee.

The most important enterprise of the Club in 1920 was a competition for dahlias raised from seed. Besides this, school gardens have been organized and interest was stimulated in beautifying the county.

THE Garden Club of Greenwich, Connecticut, whose newly elected president is Mrs. Luke Vincent Lockwood, was organized in 1913, and has 60 members, women whose eligibility for the Club depends upon their working in the garden. There are monthly meetings from April to November, with extra field days on which sometimes as many as four or five gardens are visited. The last annual Flower Show was held at the home of Mrs. E. Dimon Bird.

At a recent meeting of representatives of Garden Clubs of Greenwich, Bedford, Larchmont, New Canaan, New Rochelle, Rye and Ridgefield, it was decided to hold a joint show to be called the Flower Show of Westchester and Fairfield Counties, in June, 1921. Following a general suggestion of the Garden Club of America, a number of members' gardens have been listed with the secretaries who issue cards of admission to visitors from affiliated clubs.

The Garden Club of Greenwich has received so much public appreciation of its planting of the grounds of the local hospital that a committee will endeavor whenever possible to extend planting to the grounds of other institutions, the next one to be undertaken being the Y. W. C. A. One of the members, Mrs. Frederick Gotthold, has had a diversified garden including one of the earliest water gardens and also a rock garden. Another member is Miss Lilian C. Alderson, a garden designer.

THE Garden Club of Somerset Hills, New Jersey, whose president is Mrs. Francis G. Lloyd, was organized in 1914. The membership is composed of 70 women, a number of whom work in their gardens, and who meet twice a month from May to November, arranging exhibits of flowers and vegetables, and occasionally a lecture by a professional is provided. In June, 1920, the members joined with the clubs of Summit, Morristown, and Short Hills, in holding a Rose Show at the latter place. One member, Mrs. S. S. Wheeler, has hybridized amaryllis, and another member, Mrs. William A. Hutcheson (Martha Brooks Brown), is a professional lecturer and designer of gardens. The Club supervises village planting in three places, including the grounds of the Bernardville Bank, and has planted a simple garden at the Clinton Reformatory for Women.

THE Garden Club of Middletown, Connecticut, was organized in 1916, and the president is Mrs. Robert Herndon Fife. The number of members is limited to 30 women, most of whom are practical gardeners. Two meetings are held in May and two in June, and the rest of the year monthly. The program this year has included papers on the gardens of New Orleans, California and Hawaii.

The president (Sarah Gildersleeve Fife) is the author of "A Diary of Flowers". The Club provides garden books, and catalogs of nurseries and seedsmen for a shelf in the local public library, the grounds of which it has planted with shrubs and flowers, with the double purpose of beautifying this place and of demonstrating the possibilities of maintaining a small garden in a town. The chief achievement of the Club has been the important part it takes in the Annual Garden Fete, which is conducted

by a committee representing all the charitable organizations in Middletown.

THE Garden Club of Norristown, Pa., was organized in 1913, and has a membership of nearly 200, open to men and women. The president is Mrs. Randolph Wright, and meetings are held in the Regar Museum every month in the year. The dues were originally only 25 cents but have recently been increased to \$1.00.

A printed program is issued in which are included monthly reviews of magazines on gardening and forestry, as well as papers by the members. Occasionally professional specialists address the Club. The subject for this year's program is Trees. There are two Field Days, or Pilgrimages, each year, when visits have been paid to the best nurseries, Bartram's Garden, the Rose Garden of George C. Thomas (now removed to California), the Botanical Gardens of the University of Pennsylvania, to Dr. George Woodward's to see his Wall Garden, to Edwin Gribbel Dreer's, to see his collection of all the varieties of trees adapted to the climate and conditions of that section of the country, and to a rare natural habitat of the closed and fringed gentians.

Spring and Fall Flower Shows are held, the last one having been in the Ersine Club, and are open to the public. The exhibits of flowers are sold and the proceeds applied to the purchase of prizes, which included a sprayer, labels, stakes, books, a garden magazine subscription, flower containers, etc. Prizes are offered to the High School pupils for the best poster to be used to advertise the shows. At the Annual Plant Exchange, the townspeople are invited to cooperate by bringing plants to exchange.

Most of the members have small city gardens, some not over 15' or 20' x 50' or 60'. The garden of Miss Bertha Harry, founder of the Club, is of this type, yet it contains roses, and nearly fifty varieties of perennials and annuals from which not only the house was constantly supplied with flowers, but in one season nearly 200 bouquets were sent to the local hospital as well as weekly flowers to a chapel and some to a Philadelphia hospital.

The Club sends flowers each week of the growing season to the Flower Mission of Philadelphia, and, at Christmas, plants to shut-ins. The periodicals taken by the Club are passed on to the library.

During the war vacant lot gardening was started for all interested and sales of flowers were held in the Public Square, the receipts from which were contributed to the War Chest, Red Cross, The Camp Garden Fund, and an Armenian and Servian orphan were "adopted"; also an orchard was planted in France, and boxes of plants were sent by members to Camp Dix and the Philadelphia Navy Yard. Recently two memorial trees have been planted on the High School grounds in honor of Norristown heroes.

THE Garden Club of Essex Fells, N. J., organized October, 1919, is composed of thirty-two women who meet once a month. Mrs. Condict is President. She has done original work garden planning, etc. Although such a new club, it has already inspired women to make gardens for the first time, as well as supply older gardeners with definite information as to better choice of flowers, etc. Mrs. Frank Richards Ford, of New York, is especially interested in securing lecturers for the Club.

THE James River Garden Club, Richmond, Va., Mrs. Thomas S. Wheelwright, President, was organized

(Continued on page 76)

Individualism- in Good Furniture

IMAGINE a golden stream of morning sunlight pouring into a room containing this dainty breakfast set!

Windsor chairs, drop-leaf table and console harmonize to perfection. Obtainable either in antique finish or sea foam green: hand decorations with both styles.

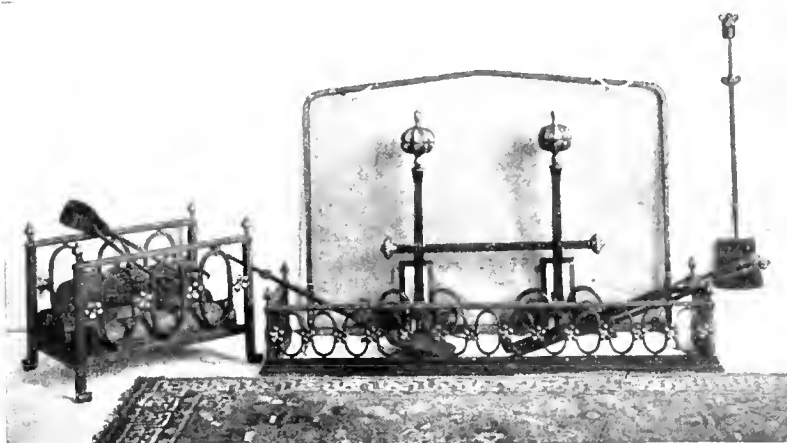
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Notes of the Garden Clubs

(Continued from page 74)

1915. There are fifty-seven members, women, who almost all work in their gardens. Meetings are held at irregular intervals throughout the year excepting in July and August, and there are exchanges of plants and sales of flowers. Last spring exhibits were held of a large variety of daffodils and irises.

Garden produce and flowers were sold last spring, first on the curb, and later from a market stall—a large sum being netted for European relief. A separate flower sale was also conducted. Members prepare papers for many of the meetings and Mrs. M. C. Patterson, Mrs. Frank Duke, and Mrs. Wheelwright have written for one of the leading garden magazines. Lectures at meetings were on "Practical Gardening" by Mrs. Edmund, State Garden specialist, and Mr. Duncan Lee.

This year experiments have been made in forcing French endive in a cellar, and in fall planting of Chinese Celestial radishes. In 1920 members planned a city lot in a contest judged by Mrs. Charles F. Gillett, landscape architect, who had given the Club instruction in mapping and planting. The most important part of the Club's pro-

gram for the current year is writing up and illustrating "Historic Gardens of Virginia", and last fall, planning and planting with a border of two thousand plants the grounds of the Children's Free Hospital for Cripples. In 1920, the Club has established twenty-five Junior Flower Clubs in three public schools and distributed more than 500 packets of seeds and about 2,000 plants, 1,500 coming from the garden of the President. Fifteen dollars is offered in prizes to the Junior Clubs.

So far as the members know, their Receipt Book for Conservation of Food, published before America went into the War, was the pioneer of such literature in America. Other War work of the James River Club included help in the Victory Loan Drive, a school prize of \$10 to Richmond School gardens, a \$25 scholarship in the Women's Land Army Training School, at the University of Virginia, and responding to an appeal from Europe for garden seed, implements, etc. In the city of Nisch, Serbia, there is a school garden tended by little children, known as the James River Club, which supports the garden.

ELLEN P. CUNNINGHAM.



ARE THESE YOUR PROBLEMS

In the past year HOUSE & GARDEN'S Information Service answered over six thousand inquiries on matters falling within the scope of the magazine. A fee of 25 cents for each question is regularly charged. The questions which follow are examples of those which we have answered and stand ready to answer for you.

I have purchased a house and am making some changes in it. My problem is the outside. I want it painted in a two tone combination and would like to have some of your advisers suggest harmonious color combinations. I am enclosing a photograph. The house has now a yellow body and dark brown trim. Thanking you in advance for any suggestions you can give me, I remain, —.

Answer—An attractive color scheme shows a green shingled effect with white trim throughout. Stain the roof a golden brown, paint gables and body tan, bordering on chocolate, and make the sash a deep brown and the porch floors dust color. Or you might have the house deep yellow with white trim, black sash, soft harmonizing green for gables, moss green roof and red chimneys. Still another arrangement when the lower and upper part of the house are different, is to paint the lower story red and the upper body gray, the trim in either case to be self colored; sash, white, roof, natural wood shingles, blinds, dark green.

The following are some color schemes for body, trim and sash:

Pearl gray, pure white, maroon.
Cream, light brown, dark bottle green.
Ivory white, pure white, maroon.
Pure white, dark bottle green, black.
Medium drab, ivory white, maroon.
Chocolate brown, pure white, maroon.
French gray, pure white, maroon.
Colonial yellow, pure white, white.
Bronze gray, pure white, maroon.
Fawn, pure white, maroon.
Stone color, ivory white, chocolate brown.
Slate, pure white, warm brown.

Inquiry—I am a reader of your very interesting magazine and being in need of some advice have decided to avail myself of your generosity and ask your help in the furnishing of my dressing room. This room has an eastern exposure and is papered in a very pretty and unusual but cold gray paper. This paper has a somewhat bluish cast and makes the room cold and uninviting.

The furniture is dull mahogany with a little carving.

My chief problems are curtains and draperies—the color that will best harmonize with the paper. Whether a day bed or chaise longue would add to the room and what kind of lighting fixtures would be the most effective.

And one other matter. Can you advise me where to purchase two painted wooden chairs for the living room?

Answer—I would suggest that you have rose-colored taffeta hangings over the palest of pink silk gauze sash curtains. These will counteract the effect of the gray paper and will give a charming light in the room.

I think a chaise longue would be the most appropriate in this room and I would advise you to have it upholstered in a gray and rose cretonne and piled with cushions covered with pink taffeta.

In the matter of lighting fixtures, plain dull silver would harmonize with the paper and be effective and in keeping. I would also suggest a powder blue pottery jar for a lamp, with a pale rose-colored shade.

I am enclosing a list of firms that have a large variety of lighting fixtures and also some manufacturers of painted furniture.



Kunderd's Marvelous Ruffled Gladioli

offer something entirely new and original for your garden. Far removed from the common sorts in type and exquisite coloring, their ruffled petals carry a stamp of beauty as well pronounced as it is undefinable.

Our splendid new catalog will be sent free on request. It describes eighty new sorts introduced this year for the first time, and illustrates many of them, eight in natural colors. In addition it includes valuable cultural information that you should have. 44 pages of Gladioli matter—all of it interesting—send today for a free copy.

A. E. KUNDERD

The Originator of the "Ruffled Gladioli"

Box 2, Goshen, Ind., U.S.A.

READY to mail to you



In this catalog we describe accurately the sturdy-growing varieties that have helped us build the largest seed and nursery business in the world. For 67 years we have listed only the strains that we were sure deserved our support. S & H seeds and nursery stock will surely please you, however critical you are.

Write—TONIGHT—for your copy of this interesting, well-illustrated catalog.

THE STORRS AND HARRISON CO.

Nurserymen and Seedsmen

Box 47

Painesville, Ohio



SYRACUSE RED RASPBERRIES

Largest and in every way the best raspberry grown today. Plants are northern grown, very hardy, ever-bearing and abundant producers. The fruit is twice as large as ordinary raspberries, bright red and very sweet. Illustration shows actual size of SYRACUSE Red Raspberries grown on no finer bushes than you receive when you order from Green's Nursery Co.

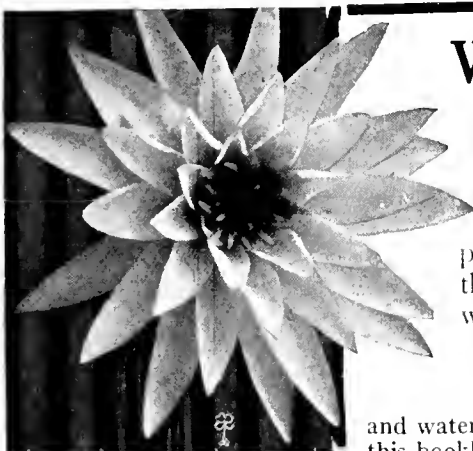
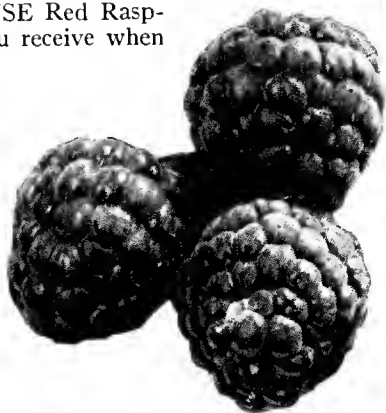
Other new fruits of rare quality are CACO, a wonderful, large red grape; the ROCHESTER peach and the HONEYSWEET black-cap raspberry.

Everything for the Garden and Orchard

Our trees are True To Name. Best varieties of apple, pear, peach, cherry, nut and shade trees; strawberry vines, gooseberry, blackberry, raspberry and currant bushes, shrubs, vines, roses and ornamentals.

Over 40 years of growing better plants. Buy direct and save money. Send for our free catalogue today.

GREEN'S NURSERY COMPANY
Box 108 Rochester, N. Y.



Water Lily Pools are Easily Made

Expert labor is not needed. You or your gardener can supervise, and a day laborer can do the work. My 1921 catalog gives working plans and directions.

Rare Water Lilies

and water plants are pictured and described in this booklet; facts about their colors, blooming

time, habits, and how to grow them, are carefully stated. Send today for a copy.

William Tricker, Water Lily Specialist
Box G Arlington, New Jersey

These Wonderful New Flowers

the sensations of 1921—should be in your garden this year. You will be proud of every one of them.

1. A New Bedding Petunia "Purple Queen"

An exquisite rich, clear purple, overlaid with a velvety sheen—an entirely new color in petunias, entrancingly beautiful in beds or clumps. Like the "Rosy Morn" petunias, the plants bloom very freely and continuously. They are always covered with flowers, averaging in size about four inches across.

Pkt. 50c.

2. Queen Anne's Blue Lace Flower

The illustration gives but a faint idea of this lovely flower, which must be seen to be appreciated. The finely laced flowers are of the most exquisite light blue shade, and are gracefully borne on long stems. Beautifully decorative in a vase or bowl.

Pkt. 50c.



BLUE LACE FLOWER

3. The New Dahlia- Zinnia

Monstrous double flowers with broad, long petals overlapping each other in dense formation, giving the huge flowers the appearance of a Decorative Dahlia. No trouble to grow. You can start it in the hotbed or sow outdoors where you want it to grow—and you will be able to cut these marvelous flowers from June until frost.

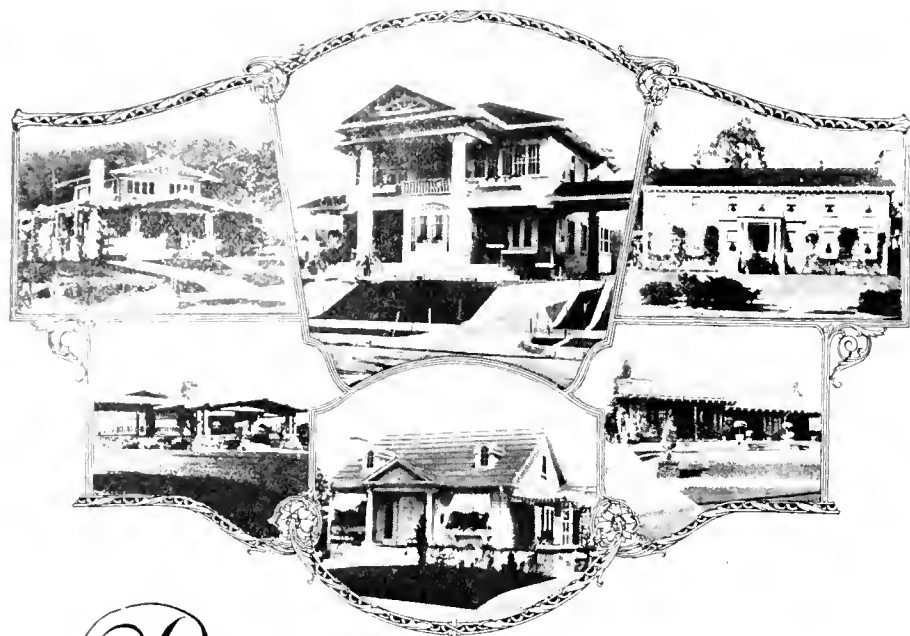
Pkt. 50c.

Special Offer to House & Garden Readers

All three of the above novelties, together with our "Book for Garden Lovers"—an invaluable guide for selecting just the seeds that will make your garden your pride and joy. \$1.00

MAX Schling SEEDSMEN, INC.

26 West 59th Street, New York



Redwood has a place in every home

There is a place for Redwood in the construction of every home, whether it be but "four walls and a ceiling" or an architectural masterpiece of design and planning. In many parts of your new home Redwood will be best adapted to architectural design and builder's construction practice in ways that will assure your greatest satisfaction in its use and your protection from the expense and annoyance of repairs and replacements.

Adaptable to Every Architectural Style

All through the range of design, from houses of bungalow and semi-bungalow style, up to the spacious mansions, Redwood may be adapted to the design and plan in perfect harmony with all other materials used, while giving better service and longer life wherever it is installed.

Its use in the bungalow type of home is a natural outcome of the conditions and place of its growth, — California. As this style of home is becoming more and more of a national type, it is everywhere accepted that Redwood is necessary to its construction if the style and "atmosphere" be maintained.

But it is now known that the utility and long life of Redwood gives even better reasons why it should be used in the more elaborate and spacious homes where the building investment is so much greater. It is in these homes that repairs and replacements, due to the decay and rot in the wood used, soon increase the building cost to astounding figures.

This increased cost will not be necessary if Redwood is used wherever there is contact with weather, water or earth.

Resists Nature's Destruction in All Climates

Redwood, unlike most other woods, is free from resin and pitch, and contains a natural preservative that permeates the trees from core to bark. So every piece of Redwood that goes into your home has a remarkable resistance to all forms of rot and decay, and is moreover unusually slow to ignite, — a poor food for flames, and easy to extinguish.

In texture Redwood is of close, even grain, with a surface that has been aptly called "paint-tenacious," while the body of the wood contains innumerable small, regularly formed, longitudinal dry air-cells, which give high insulating qualities against heat and cold. This allows the natural absorption and evaporation without expanding or contracting the wood, — thus preventing warping and splitting, — so common in ordinary woods.

No matter how hot or cold, dry or moist, the climate, or how radical the changes, Redwood has a place in the construction of every home. For porch columns, posts, flooring, side walls, roof and side shingles, eaves, gutters, door and window frames, mudsills, rails, fencing, — wherever there is a tendency to rot, decay and fire hazard, — Redwood is the best wood to install in your home.



The largest Manufacturers and Distributors of California Redwood

Send for Redwood Information Sheet No. 11 on "Residential Buildings." Also tell us the name of your architect and builder, for whom we have special Redwood data.

SAN FRANCISCO: 311 California St.

LOS ANGELES: Central Bank Bldg

Eastern Sales Organization

THE PACIFIC LUMBER CO. OF ILLINOIS
1111 Lumber Exchange Building, Chicago

NEW YORK: 522 5th Ave.

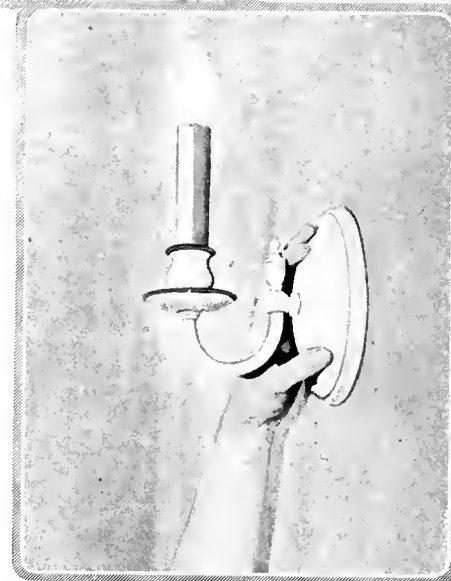
KANSAS CITY: Grand Ave. Temple Bldg.



The fixtures are as portable as pictures and can be moved from one socket to another



The device is so made that the fixture can be "plugged in" easily and quickly



The shield of the fixture covers wall receptacle completely and does not appear portable

PORTABLE LIGHTING FIXTURES

NEW home conveniences are ever welcome. And one of the most welcomeable of these is a recent invention which makes possible the utmost flexibility in the lighting of the home.

This new arrangement, originated by Cantelo White, a New York lighting expert, is greeted by architects who have seen it in use as one of the greatest recent electrical strides.

Electric lighting fixtures need no longer be fixed, since the introduction of this new method of wiring the home. Instead, they may be as portable as pictures. With the new plan, a tenant may have as many or few lighting fixtures in a room as suit his need or taste for any occasion. When he desires to remove a light, he lifts it from the wall with the same motion as he would to take his hat off a hook. If he wishes to place it in another part of the house, he has but to thrust it into any one of a number of outlets, situated at various places—as easily as plugging in an electric iron for use.

A new kind of outlet or receptacle and a new type plug, with curved blades instead of the usual straight ones, to fit into it, form the basis of the new invention. The wall outlet looks much like the ordinary baseboard plate and is installed in a similar way. The ceiling receptacle is marked by a small brass plate, the center of which is a rounded triangle, containing the two contact slots for the curved blades of the plug.

These outlets are placed at the various places about the house where lights may be required. Here ends the work of the electrician. He need never be called in again whenever shifts of fixtures are necessary. The householder can do the changing as easily as hanging pictures. The outlets are inconspicuous

and will not mar the harmony of any decorative effect.

The new type plug is attached to the fixture, in the case of wall lights. This is easily plugged into the outlet, the curved blades pointing upwards. Thus the electrical and mechanical connections are made at the same time. The curved blades are strong enough to support the heaviest fixture.

The plug for the ceiling fixture is made so one-half of it is inserted at a time, the curved blades extending in opposite directions like the prongs of an anchor. A hook on the lower end of the plug holds the chandelier. The harder the pull, the more firmly the plug holds the chandelier.

This new arrangement will make it possible to bring a light where it is needed and remove the light conveniently from places where it is not needed, without leaving any gaping holes or any dangerous dangling wires to touch.

Another advantage is the ease with which fixtures may be taken down for cleaning, or when a room is cleaned. An important electrical manufacturer recently said that the reason why most householders were fussy and hard to please when selecting fixtures is because they realize when a fixture is once installed under the present method it is up for good.

Another commendable feature is that when a building is once wired under the new method, it is ready to be passed on by inspectors and underwriters before a fixture is in place or even selected by the tenant. Fire insurance companies will welcome a system which eliminates the possibility of loose joints at the very point in the wiring of a house where a defective joint is most objectionable. The device will be on the general market early in 1921.

USUALLY BEARS FIRST YEAR PLANTED

Always the
Second YearBreaks Records
the Third YearDo you ask stronger
evidence, read this:403 Perfect peaches
on 4 year old tree.

Mr. C. E. Strawbridge, of Lima, Ohio, writes us under date of August 25, 1920, as follows: "On April 10, 1916, I set out one of your new Rochester Peach trees. Last year we picked 5 peaches from it, each averaging the size of an average tea cup. THIS YEAR WE HAVE PICKED EXACTLY 403 LARGE PEACHES FROM THIS ONE TREE. Many people have seen this tree, and can hardly believe their own eyes. One of its admirers was Postmaster J. E. Sullivan, who wants me to put him in touch with the 'FELLOWS WHO HAVE SUCH TREES FOR SALE.'"

YELLOW
FREE-
STONERIPE
IN
AUGUSTROCHESTER
PEACHTREES planted in Spring, 1918, bore 150 to 200 peaches past summer
THE EARLIEST FREESTONE PEACH KNOWN

"Rochester is greatest money making peach in the world"—Statement by large orchardist.

Originated in Rochester, New York, tree is a strong, upright grower, has stood sixteen degrees below zero and produced a full crop, while the Elberta and Crawford, under the same conditions in the same orchard, produced no blossoms and consequently no fruit.

Mr. Yarker, Greece, N. Y., who has an orchard of 500 trees, reports 17 peaches picked in August from a tree planted the previous spring.

Mr. C. M. Thomas, 215 W 40th St., Savannah, Ga., purchased a Rochester Peach from us last February, and picked the first fruit in July.

Price, Medium size, 3-4 feet, \$1.00 each; \$10 per 12; \$75 per 100. Extra size, 4-6 feet, \$1.50 each; \$15.00 per 12; \$110.00 per 100.

IMPORTANT—For descriptions and prices of a complete list of Glenwood products, send for a copy of our 1921 catalogue of Dependable Trees and Plants—it's free.

We are headquarters for genuine Rochester Peach

GLEN BROS., Inc., Glenwood Nursery, Established 1866
2116 E. Main Street, Rochester, N. Y.Farr's Hardy Plant Specialties
For Early Spring Planting

OF all the gardens that have been planned and made, I believe a garden of Hardy Perennials gives the most real deep down satisfaction and joy.

There will be radiant Peonies and gorgeous Irises in May and June, Phloxes, Delphiniums, Digitalis, Aquilegias, and a host of others that make up the succession of flowers in the garden of perennials.

Most of the desirable perennials and shrubs can be shipped and planted safely in spring. Here at Wyomissing we have the old-time favorite shrubs and a score of the new introductions—French Lilacs, Lemoine's Deutzias, Philadelphus, Rock Plants; Evergreens for special uses—as well as Farr's Wyomissing Irises, Phloxes, Peonies, Anemones, all of which can be transplanted in early spring, and will give character to your garden the first season.

Farr's Hardy Plant Specialties
Seventh Edition

a book of 132 pages and plates, accurately classifies the finest varieties of landscape-making materials. There are fourteen plates in full color, and many photographic reproductions of flowers and gardens. It is a comprehensive text-book, and will be the companion of both amateurs and experts who delight in hardy plants and flowering shrubs. This book is too valuable and costly for promiscuous distribution, but will be mailed to any address for \$1. With the book I send a certificate which entitles you to an allowance of \$1 on your first order amounting to \$10.

BERTRAND H. FARR—Wyomissing Nurseries Co.
106 Garfield Ave., Wyomissing, Penna.

Improved European Filberts

The Only Thing of the Kind in the United States
A Great Nut Delicacy, Big, Meaty Filberts, (Hazel Nuts)
Grow Them in Your Own Garden
Combine Beauty with Profit

They make handsome shrubs for the lawn and have an important place in ornamental landscape plantings. Set out along the edges of walks or drives they will soon rival the celebrated Nut Borders of European Gardens.

Plants bear the second or third year after planting and at the tenth year yield 20 to 25 pounds per bush.

Thrive in any moderately rich, well drained soil, with very little cultivation and succeed over a wide range of territory and latitude. Are HARDY and ADAPTED TO THE MORE NORTHERN STATES where other kinds of Nut Trees will not fruit successfully. Customers in practically every State report Complete Satisfaction with these plants.

Write for FREE CATALOG telling all about these Improved European Filberts and our Complete Assortment of FRUIT and ORNAMENTAL TREES, SHRUBS, ROSES, BERRY PLANTS, etc.

L. W. HALL COMPANY, Inc.
America's Exclusive Producers of Improved European Filberts
466 Cutler Bldg., Rochester, N. Y.

Splendid Nursery Stock of all kinds

FLOWERS for EVERYBODY

CATALOG FREE

Plan for a beautiful garden this year. We can help you. Our Roses, Hardy Flowers, Shrubbery and Seeds in large variety at very reasonable prices, delivered free everywhere. Write today for illustrated Catalog No. 18.

THE SIDNEY FLORAL CO.
Dept. 19 Sidney, OhioYou'll Be Delighted
With Our Large-Size
EVERGREENS

They are magnificent specimens with thick masses of foliage from tip to base. Every Harrison Evergreen has a liberal root ball securely sewed in burlap. These fine, large-size trees are priced surprisingly low, quality considered. Here are

A Few of Many Bargains

Variety	Size	Price
American Arbor Vitae	8 to 10 ft.	\$8.00 each
Blue Virginia Cedar	8 to 10 ft.	8.00 each
Canadian Hemlock	6 to 7 ft.	6.00 each
Plume-like Retinospora	7 to 8 ft.	7.00 each
Koster's Blue Spruce	7 to 8 ft.	14.00 each

It is really economical to buy these large-size trees direct from our nurseries. You save years of waiting and care. The value of your property is immediately enhanced several times the outlay.

Order direct from this advertisement. Write today for free Planting Guide describing a complete line of Evergreens, Shade Trees, Shrubbery, Fruit Trees and Small Fruits.



Koster's Blue Spruce

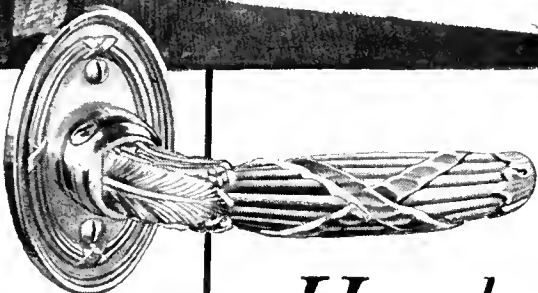
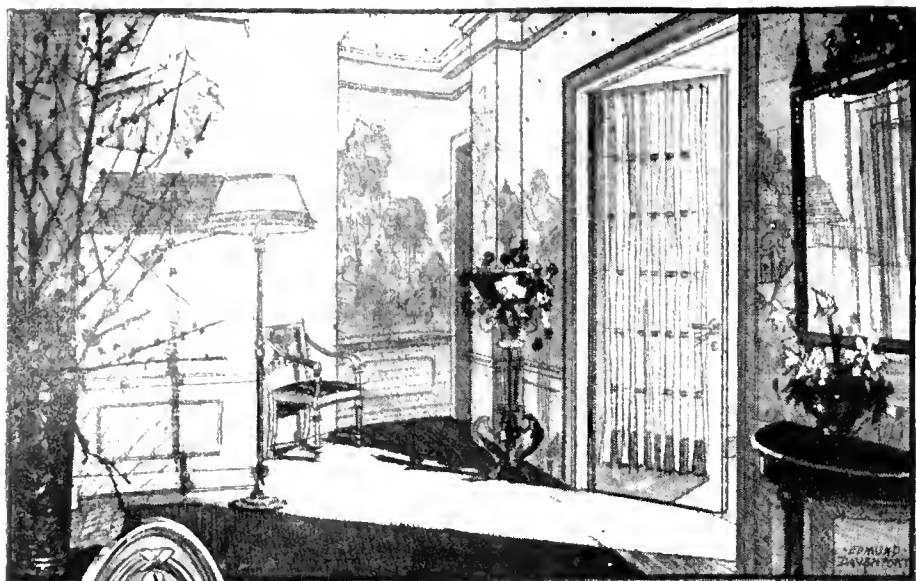
Harrison's Nurseries
J. G. HARRISON & SONS PROPRIETORS

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Berlin, Maryland

"Largest Growers of Fruit Trees in the World"





Hardware Harmony

HARDWARE should not be chosen for utility alone. Its decorative features should also be considered. Care should be taken that your hardware does not clash with its surroundings.

In Sargent Hardware you are sure to find just the pattern to harmonize with your architectural and decorative standards. You will also find in Sargent Locks and Hardware that solid quality which assures protection and durability.

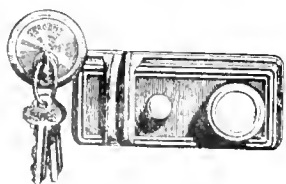
We have prepared a book for the convenience of architects and home-builders. In it are shown the many tasteful patterns created by Sargent designers. Write us for a copy and select with your architect the design that will harmonize with your new home.

SARGENT & COMPANY

Hardware Manufacturers

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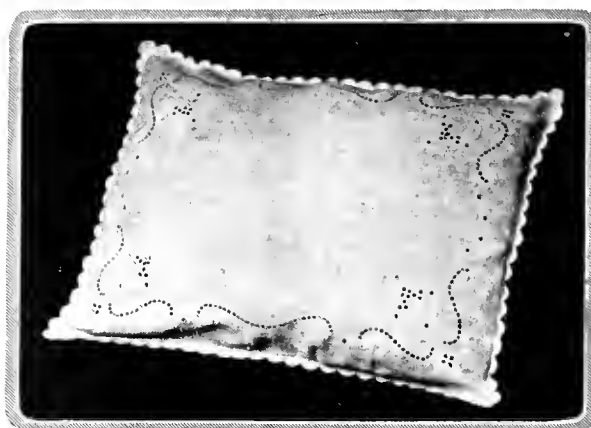
Sargent Day and Night Latch



The handy Push-Button Stop is an exclusive Sargent feature.

IN your present home, store or office, you need the extra security given by Sargent Day and Night Latches. They should be on the front door, cellar door, back door, and on out buildings. Made extra strong and sturdy to resist entrance of the lawless.

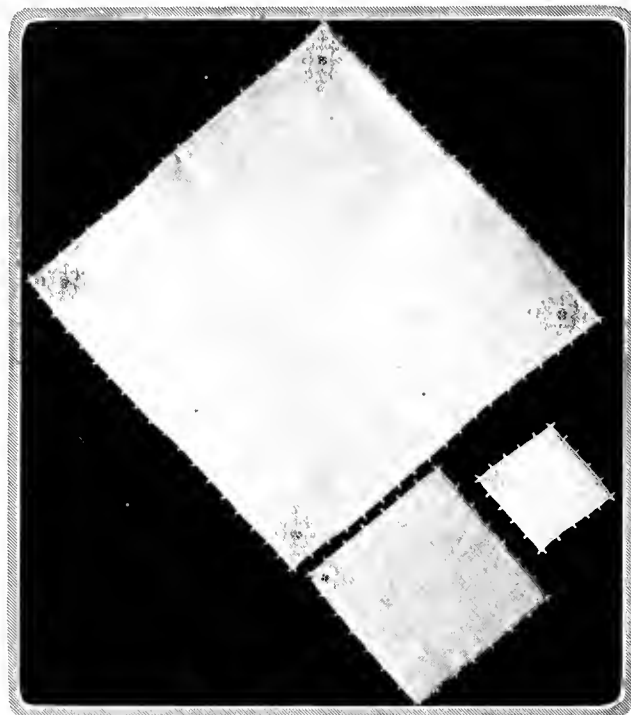
SARGENT
LOCKS AND HARDWARE



This dainty hand embroidered linen pillow case is 13" x 17½". It may be had for \$2.50

SEEN in the SHOPS

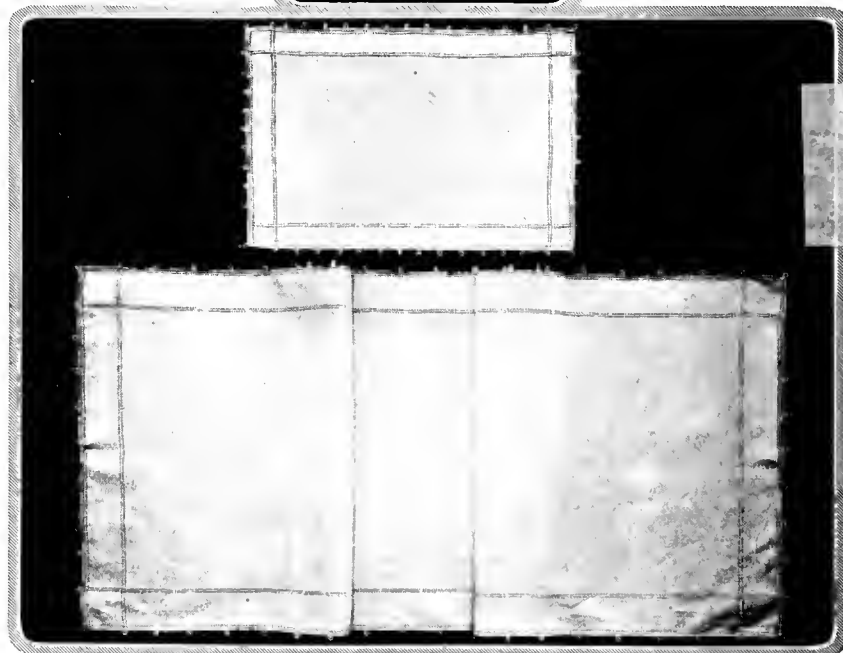
Which may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York City



(Above) A thirteen-piece Italian needle-point luncheon set of hand woven, natural colored linen. The square centerpiece is 24", the doilies 10" and 6". \$37.50



The bedspread at the left is of batiste, hem-stitched and embroidered. The single bed size, 72" x 108", is \$16.75. A larger size, 90" x 108", comes at \$18.50



For a refectory table comes an excellent luncheon set of seven pieces in hand woven linen with Italian hand work. The runner is 18" x 54", the mats 12" x 18". It is \$30

WILL YOU ACCEPT
Three Fine DAHLIAS
AS A GIFT?

You may have them in time for Spring planting.

Ningret, Rich, Dark Red, Clouded and Striped Lighter.

Powhatan, Dark, Crushed Strawberry. Beautiful shading. Free bloomer.

Frances Lane, Light Lavender, Red. Very wonderfully shaded.

To rapidly increase the constantly swelling tide of the growing list of members of the American Dahlia Society, a strong root of each of these three grand Dahlias is offered to new members. The regular price is one dollar each, three dollars for the three roots.

Membership in the American Dahlia Society includes:

1. The Quarterly Bulletin, giving Dahlia culture and Dahlia notes and news of the world. Some say a single issue is worth a year's dues.

2. A season ticket to the Society's great Dahlia Show.

The annual dues are two dollars, with nothing more whatever to pay. If you wish the three Dahlias described above, remit the amount of the annual dues, two dollars, and fifty cents extra to pay the expense, and the three dollar Dahlias will be delivered anywhere in the United States postpaid, and your name will be enrolled as a member with all dues for the year fully paid.

The Dahlias were grown by one of the largest and best growers of Dahlias in the world. Needless to say, the offer must be withdrawn when the supply arranged for has been exhausted, so please be prompt in ordering. Address,

EDWARD C. VICK, Secretary
American Dahlia Society
205 Elwood Ave. Newark, N. J.

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The dignified estate, the delightful place near town, the cozy bungalow, all are advertised in the Real Estate Mart of House & Garden.

Now Is the Time
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More real estate bargains are being offered now than recently. We are in constant touch with brokers who specialize in selected localities throughout the country. They can find you what you want if it is obtainable.

Call upon us if we can serve you—there is no charge—the service is for the benefit of our readers.

Manager Real Estate Mart
House & Garden
19 West 44th Street
New York City

DREER'S

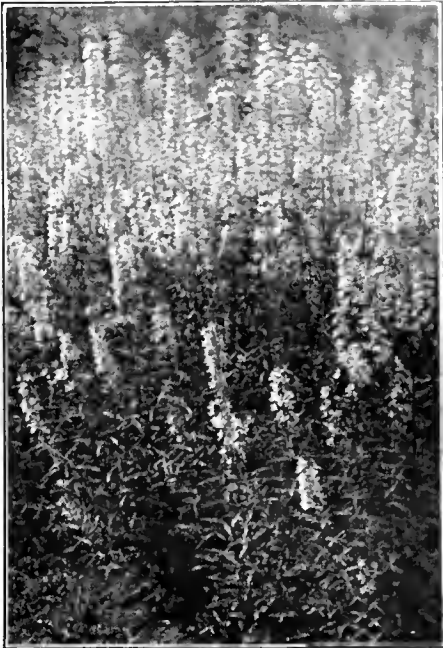
GARDEN BOOK 1921

IS the one different kind of a Seed and Plant catalogue. In addition to listing, picturing and describing every worthwhile Vegetable and Flower, it tells you how to successfully grow them. These valuable cultural directions were written by famous American experts, especially for Dreer's Garden Book.

No matter whether your hobby is Vegetables or Flowers or both, you will find that by using Dreer's Garden Book for ready-reference, you can make your garden both pleasurable and profitable. Contains 208 pages, six color plates, and numerous photographic reproductions of the best of the recent novelties and all the old-time favorites.

A copy of Dreer's Garden Book will be mailed free to anyone mentioning this publication.

HENRY A. DREER
714-716 CHESTNUT STREET
PHILADELPHIA, PA.



The Lovely
ROSY SHOWFLOWER,
or Lythrum, Rose Queen

One of the very finest perennials we ever grew and as hardy and robust as an oak. In early summer plants send up a dozen or more slender wirey stems from each crown to the height of four or five feet. These carry beautiful foliage and about three feet of lovely star-like blossoms and buds. Color rosy scarlet, very showy and brilliant. These great flaming torches of bloom show for two months. A free and easy grower anywhere. Strong, two-year plants which will bloom finely this season.

40c each: 3 for \$1.00; 7 for \$2.00; 20 for \$5.00.

AUTUMN GLORY
(Helianthus Questifolius)

This has proved to be the most magnificent very late flower we have grown. It blooms long after frost has killed everything else. In fact, it does not begin to bloom till about time for frost. It then stands five to seven feet high and the great massive branches burst out into a sheet of solid bloom of the clearest and richest golden yellow, like our famous Golden Glow but still more showy. Grows readily from seed, also from roots. From seed it blooms the first season, attaining full size and perfection. There is nothing like it. It is positively the greatest introduction of recent years.

Seed Helianthus Autumn Glory — Per pkt., 25c; 3 for 60c. Sure to bloom finely this fall.

Plants—30c each; 4 for \$1.00; 12 for \$2.80.

SPECIAL OFFER:—For \$1.00 we will mail 3 strong plants Lythrum, and 1 pkt. seed each of Autumn Glory, Dieters New 3 lb. Tomato and Catalogue.

BIG CATALOGUE free. All flower and vegetable seeds, bulbs, plants, and berries. We grow the finest Gladioli, Dahlias, Cannas, Irises, Peonies, Perennials, Shrubs, Vines, Ferns, Roses, Sweet Peas, Asters, Pansies, Beets, Beans, Cabbage, Onions, Tomatoes, etc. All special prize strains, and many sterling novelties.

JOHN LEWIS CHILDS, Inc.
Floral Park, N. Y.

DINGEE ROSES
Sturdy as Oaks

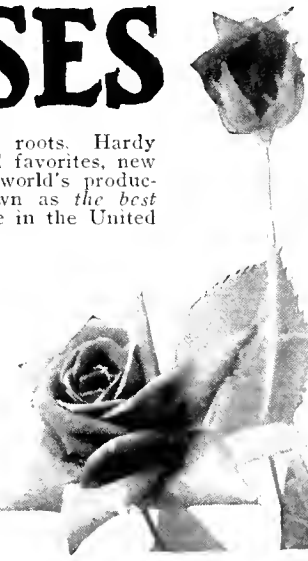
Pot-grown rosebushes, on their own roots. Hardy stock that can be planted anytime. Old favorites, new and rare varieties—the cream of the world's production—"Dingee Roses" have been known as the best for 70 years. We guarantee safe delivery anywhere in the United States. Write for

Our "New Guide to Rose Culture" for 1921. It's FREE

Illustrates wonderful "Dingee Roses" in natural colors. It's more than a catalog—it's the life-time experience of the Oldest and Leading Rose Growers in America. A practical work on rose and flower culture for the amateur. Describes over 500 varieties of roses and other plants, bulbs and seeds and tells how to grow them. Edition limited.

Established 1850. 70 Greenhouses

THE DINGEE & CONARD COMPANY
Box 172, West Grove, Pa.



BOX-BARBERRY
THE NEW HARDY EDGING
and DWARF HEDGE



BOX-BARBERRY is a dwarf, upright form of Berberis Thunbergii, and lends itself most happily to edgings for the formal garden, or for low hedges. It is perfectly hardy, thriving wherever B. Thunbergii grows.

Send for descriptive circular, and complete catalogue of Elm City Nursery products.

The Elm City Nursery Co.
Woodmont Nurseries
New Yale Bowl
Box 194, New Haven, Conn.



An Indiana Limestone Residence

"Home is a resort
Of love, of joy, of peace and plenty; where
Supporting and supported, polished friends
And dear relations mingle into bliss."
—Thompson.

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Raspberry Notes from the Department of Agriculture

(Continued from page 64)

his soil, not only during the growing and ripening of the fruit but also while the canes are developing. Some growers make it a regular practice each year to mulch their fields to a depth of several inches with straw, leaves, or green hay. When this practice is followed, the cost is great but the moisture supply is retained well.

In the humid sections of the Eastern States, irrigation should be used chiefly or entirely during the growth and ripening of the fruit and will pay only when an ample moisture supply can not be maintained by tillage. As the raspberry ripens its crop during the summer when droughts are likely to occur, some growers have found irrigation profitable.

Systems of Training and Pruning

The best system of training and pruning the different types of raspberries depends largely upon their manner of growth. All types send up shoots called "turions" from the leader buds which usually are formed at the base of the old canes. Sometimes only one such bud is produced on each cane, but usually at least two are formed, and sometimes three or more appear. Thus, if two canes grew the first year after planting and each produced two buds, four canes would appear the second year, eight canes would be formed the third year, and by the fourth year there would be 16 canes. However, some of the buds do not start and many of those that do start make weak canes, so that when plants are in bearing about the same number of strong canes are produced the first year after the plantation comes into full bearing as during each of the following years.

The new shoots of all types of raspberries complete their development in size the first season. The second season small side branches are sent out on which the fruit is borne. As soon as the berries ripen the cane dies and is cut out. Thus the canes are biennial, that is, they live for part of two years; and the roots are perennial, living for many years. A few varieties of red raspberries, among which is the Ranere, bear fruit on the tips of the new canes in the summer and autumn of their first year of growth. Such tips die back, and the parts of the cane which have not fruited bear the following summer.

In addition to producing canes from the leader buds, red raspberries send up shoots called "suckers" from their roots, but the black and purple varieties do not send up suckers. Some varieties of red raspberries produce suckers in large numbers; others produce few. Deep cultivating may cut the roots of the red raspberry and cause an increase in the production of suckers. Therefore, if some system of training were not used a red raspberry field would soon become a dense thicket of canes, each competing with others for food, moisture, and light, and the berries could be picked only with difficulty. Because of this the methods of pruning and training of red raspberries differ from those employed with the black and purple types.

The system of training and pruning varies not only with the type of raspberry, but also with the vigor and nature of the variety, with climatic conditions, with the cost of materials, and with the preference of the grower. Thus, the Ranere red raspberry makes a dense growth of comparatively slender canes, while others, like the Marlboro and Ruby, make fewer canes, which are much stouter and more erect. The Ranere is not a tall-growing variety, but the Cuthbert canes grow very tall. Varieties of the black and purple types do

not show such great differences in growth as the red sorts.

Under the conditions which are found in New England, canes of the Marlboro red raspberry usually grow from 3 to 5 feet high, yet in Washington and Oregon they may grow to a height of 10 to 14 feet. Similar differences occur when other varieties are grown in such sections and make it necessary to use training and pruning systems especially adapted to local conditions.

Where the canes are stout and from 3 to 5 feet tall, growers often allow a solid row or hedge 2 to 3 feet wide to form. This system is very common over all the eastern United States and is adapted to such short-caned varieties as the King, Marlboro, Herbert, and Ruby. A modification of this system is used extensively in New Jersey in growing the Ranere. The canes of the Ranere are comparatively slender, and in early spring growers cut the tops back with hedge shears so that they can support the crop in an erect position. Sometimes the Cuthbert also is grown under this system.

The hedge system is modified further in some sections where the canes grow taller or are not stout enough to hold the fruit in an erect position. Under such conditions a "horizontal trellis" is made when the plantation is 1 year old by stringing two wires along each end of crosspieces which are attached to posts set every 15 to 30 feet in the rows. The wires support the canes, so that they are not broken by pickers or by those doing the cultivating. No pruning back is done.

The best form of the hedge system for most sections is that called the narrow hedge system. Suckers are allowed to grow up only in the rows between the plants originally set, and all others are kept out. The rows then will be about 12 inches wide, and a large part of the tillage can be done with a cultivator. Wire trellises are used with this.

Removing Old Canes and Thinning New Ones

In nearly all sections, under all systems of training, the fruiting canes should be removed as soon as the crop has been harvested. If this is done the young canes have more room in which to develop and will have more sunlight. Also it is supposed that by the removal and burning of the old canes on which may be insects and diseases, the plantation will be kept in a healthier condition.

At the same time that the old canes are cut out the young canes and suckers should be thinned. Where red raspberries are kept in hills, all suckers and all the weaker new shoots should be removed. Ordinarily 5 to 7 strong, vigorous canes should be left, but as high as 8 or 9 canes may be safely left in vigorous hills where the plants are set 5 feet apart each way. In the irrigated sections of Colorado, however, it is considered best to leave 8 to 12 canes per hill of the Marlboro variety. The Ranere in New Jersey makes a large number of small canes, and as many as 10 or 12 may be left to each hill. Sometimes, in order to secure a large crop on the new canes of the Ranere in late summer, all canes are cut off at the ground in early spring and the strength required to mature an early crop forced into cane production. Four or five canes per hill of the black and purple raspberries should be left under all systems.

When the hedge system is used the canes should be thinned so that they are not closer together than 8 inches. When several canes appear from the same crown, the more vigorous should be left.

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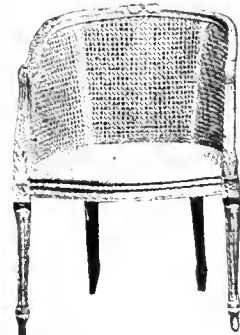
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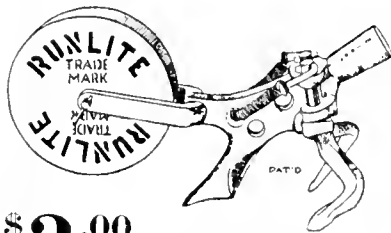
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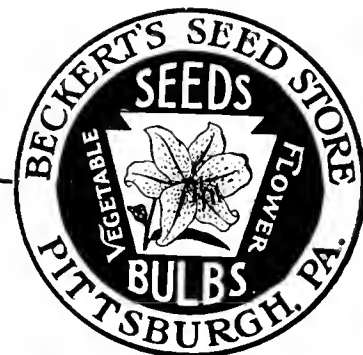
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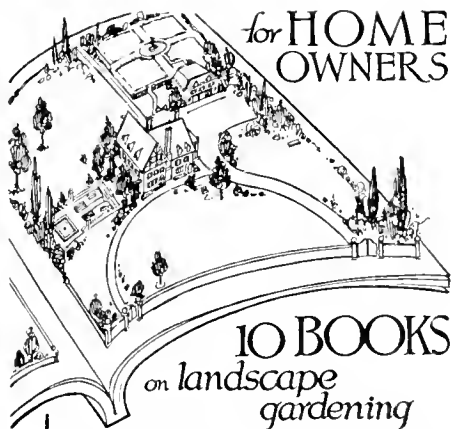


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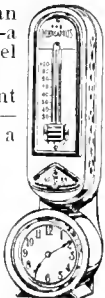
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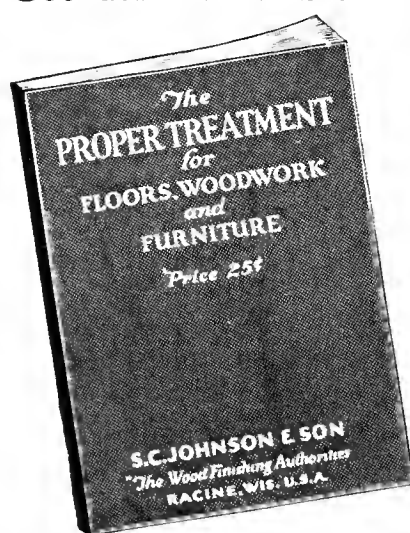
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Dept. 72



Leavens Furniture

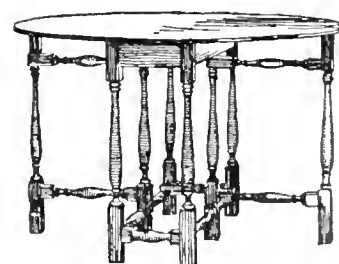
The careful, discriminating purchaser plans a home that will become more beautiful as the years go by—which both in exterior and interior appearance will take on additional charm as it grows older.

He selects
Leavens
Colonial
Furniture

for interiors knowing that like the house itself this wonderful furniture will grow old gracefully—remaining always in vogue and satisfying even the most fastidious taste.

Personal preference may be exercised in the matter of finish. We will gladly supply unfinished pieces if desired to be finished to match any interior.

Write for set No. 4 of illustrations and Leavens stamper.



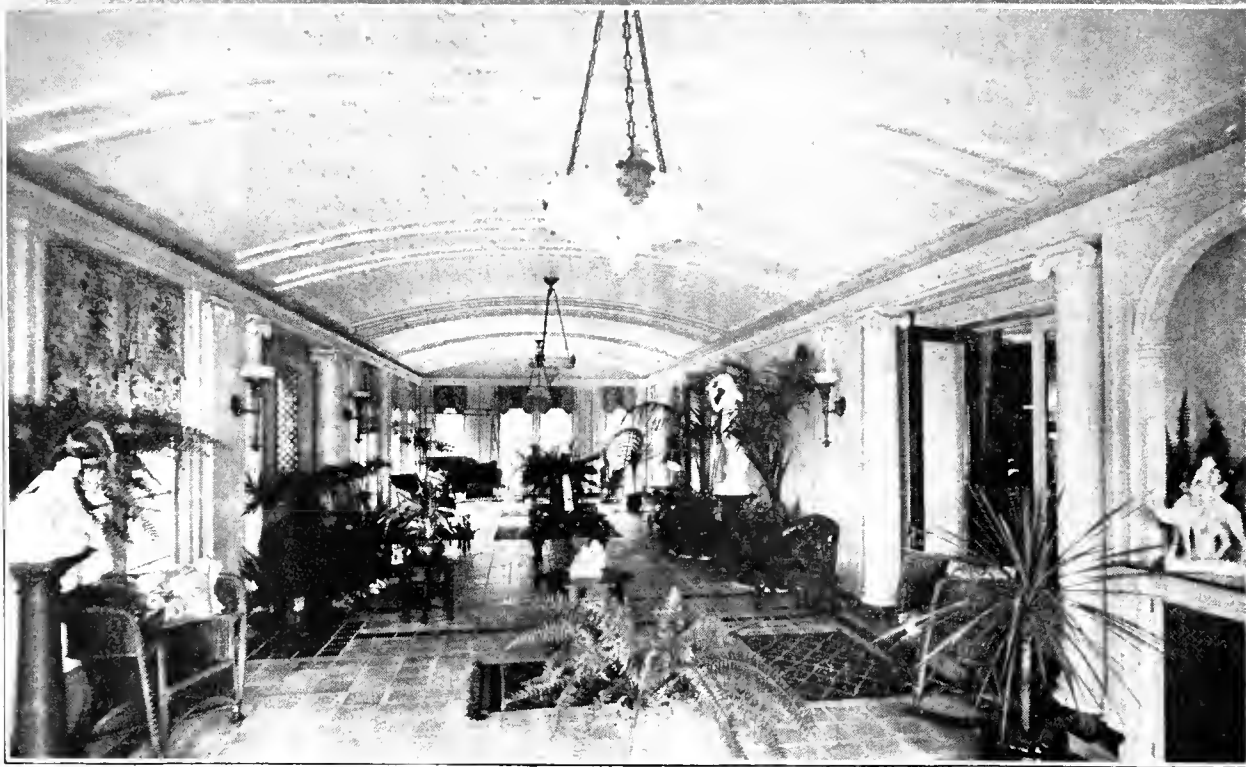
WILLIAM LEAVENS & CO. INC.
MANUFACTURERS
32 CANAL STREET,
BOSTON, MASS.

What Our Friend the Architect Told Us

Facts that Every Home Builder Needs on Construction

*Sun Parlor in
Residence of
E. V. Price,
Lake Forest, Ill.*

*Plaster on
Metal Lath*



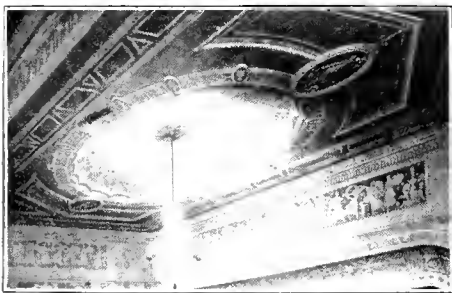
*Architect,
Ernest A. Mayo,
Chicago*

How to Prevent Plaster from Cracking in Your Home

THE young wife and her husband were asking questions of their old friend, the Architect.

"Isn't there some way to put up plaster so it won't crack?" asked the wife.

"Think of the money that we would save," added her husband. "Repairing and redecorating are a terrible expense all the time."



*Theatre Ceiling—Plaster on Metal Lath
will never crack or scale*

"Plaster won't crack if it's put up on metal lath," replied the Architect. "Did you ever realize that beautiful ceilings in the best public buildings don't crack? Why not? Come over

to where the new picture theatre is going up and I'll show you."

Only about half the ceilings and walls in the new theatre had been plastered. The rest was covered with sheets of steel mesh. "That's metal lath," said the Architect. "When the steel mesh is embedded in that plaster it forms an unbreakable union. That plaster will never crack."

Plaster That Won't Crack

"It's just like reinforced concrete," said the wife.

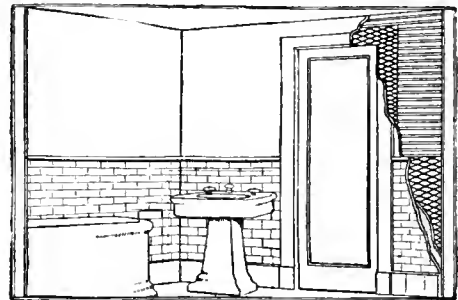
"The same principle," said the Architect. "I saw a test at the Armour Institute of Technology. The framework, representing a partition, was bent to an unbelievable extent and the plaster did not crack."

"Is metal lath expensive?"

"No. It is so economical that everybody ought to use it. It pays for itself. It not only prevents cracks but it is fire protection for both plaster and stucco."

Send for Booklet

"Now," continued the Architect, "I want you to send for an illustrated pamphlet called 'The Essentials of



How to use Metal Lath to prevent cracks in kitchen and bathroom wainscot and around doors

Building.' It will be sent on request and will tell you all about how to prevent cracks and stop fire. The booklet is full of information. There is no charge, no obligation, no advertising. It's free but the edition is limited. Write today to the Associated Metal Lath Manufacturers, 72 West Adams Street, Chicago."

*Prevents
Cracks*

Metal Lath

*Stops
Fire*

Send This Coupon for Booklet

Associated Metal Lath Manufacturers, Dept. 1422 72 W. Adams St., Chicago

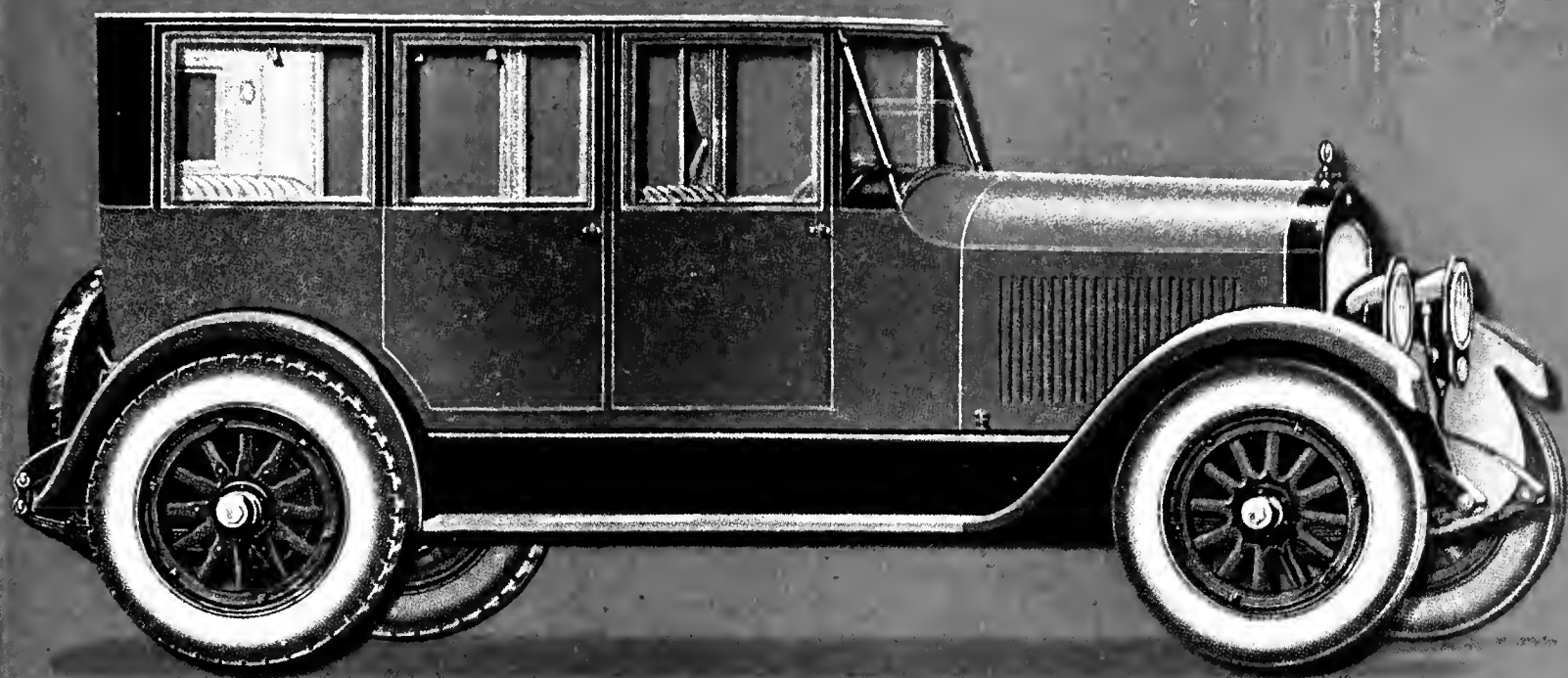
Dear Sirs: Please send me your booklet, "The Essentials of Building". I understand it is free and there is no obligation, and no manufacturer's advertising in it. I am planning to build Yes ☐ No ☐

My architect, or builder is

Name

Address

THERE'S MUCH OF TOMORROW IN ALL COLE DOES TODAY



T.B.M.

Tourosine

Cole Aero-Eight

NEW IN DESIGN - FASTIDIOUSLY FITTED
SPACIOUS · LUXURIOUS · COMFORTABLE



COLE MOTOR CAR COMPANY, INDIANAPOLIS, U.S.A.

Creators of Advanced Motor Cars

DEPENDABILITY

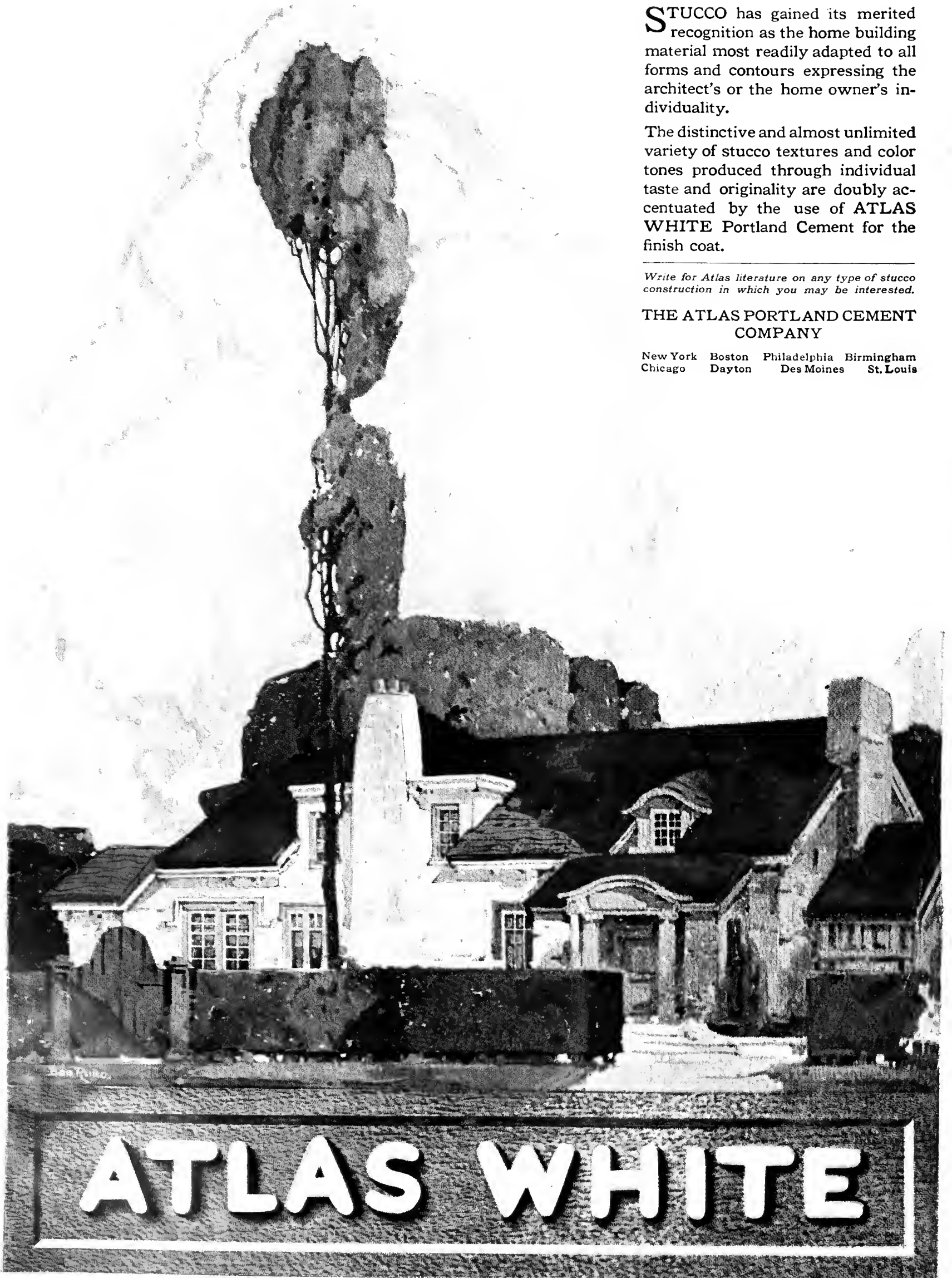
STUCCO has gained its merited recognition as the home building material most readily adapted to all forms and contours expressing the architect's or the home owner's individuality.

The distinctive and almost unlimited variety of stucco textures and color tones produced through individual taste and originality are doubly accentuated by the use of ATLAS WHITE Portland Cement for the finish coat.

Write for Atlas literature on any type of stucco construction in which you may be interested.

THE ATLAS PORTLAND CEMENT
COMPANY

New York Boston Philadelphia Birmingham
Chicago Dayton Des Moines St. Louis

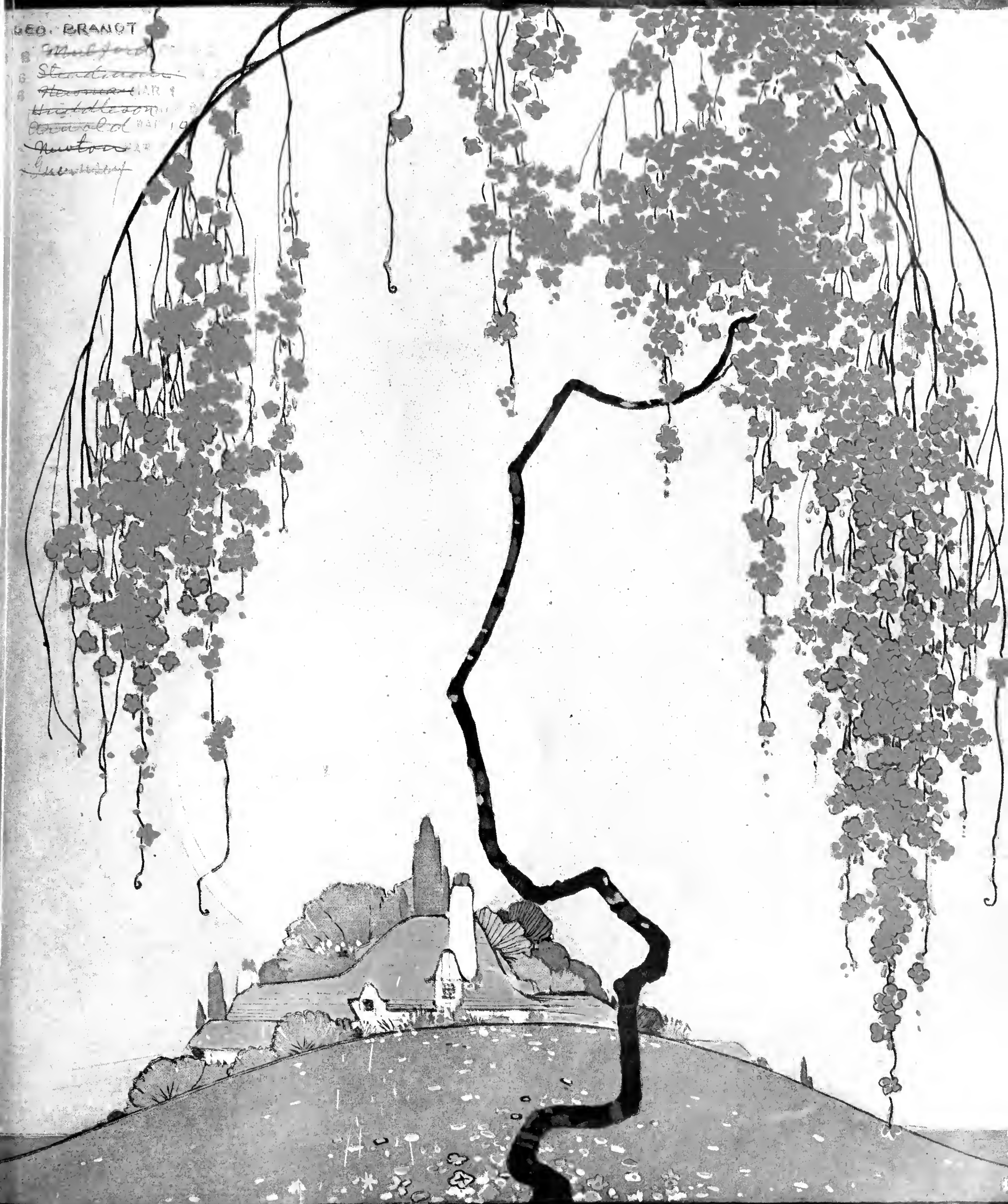


ATLAS WHITE

House & Garden

GEO. BRANT

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Stanton
Harrison MAR 9
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Newton MAR 10
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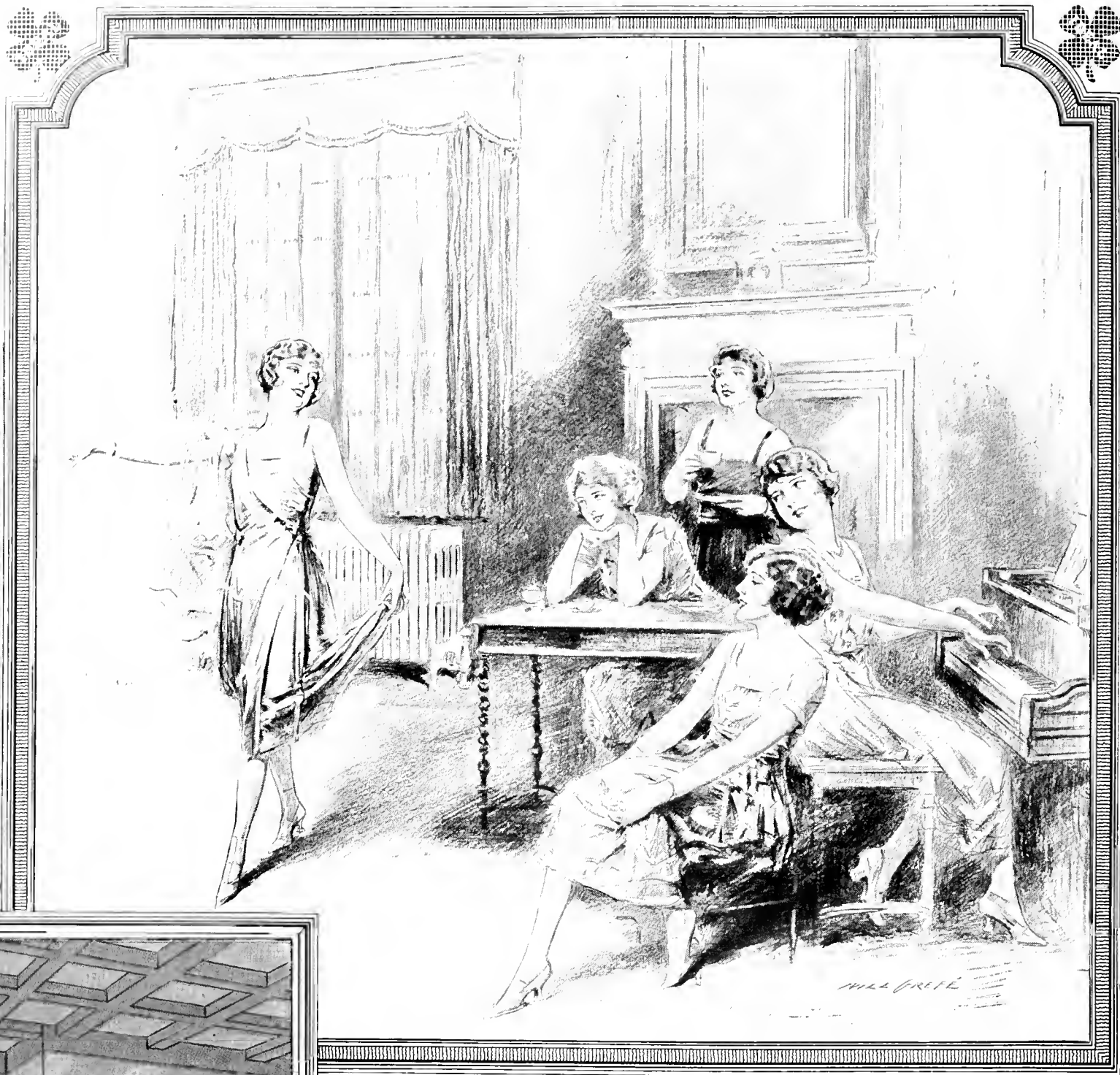


Spring Gardening Guide

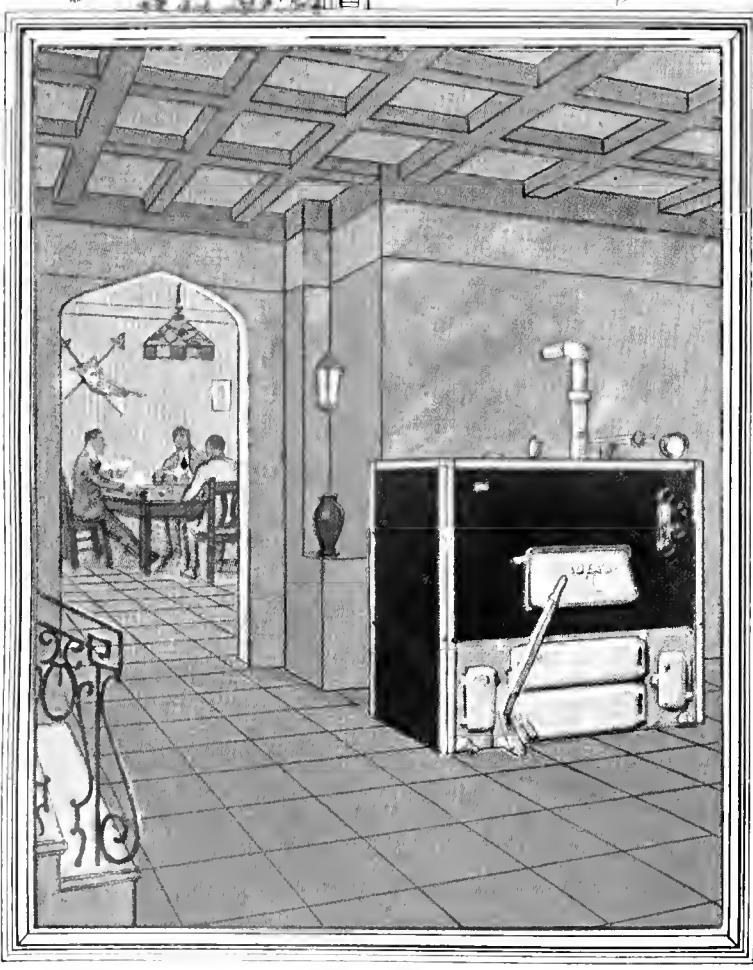
March · 1921

CONDÉ NAST Publisher

35 cts - 3.50 a year



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"Just as every attic has a past—so every cellar has a future"—with

The IDEAL Type "A" Heat Machine

The Memorable Function

WHERE hospitality is genuine—where good spirits are spontaneous—where Service is perfection and where COMFORT is Supreme.

How much depends upon the steady flow of warmth to maintain the proper temperature for lightly clad guests!

The hostess may dismiss worry from her mind when the home is heated by an IDEAL Type "A" Heat Machine.

Automatically controlled Day and Night, it silently sends soft June-like warmth to all rooms. Costly coal is burned with scientific exactness—every heat unit is made to do its work.

The resultant record of economy shows an average fuel saving of 33⅓%. This in few years, saves the cost of installation of an IDEAL Type "A" Heat Machine with the handsome and efficient AMERICAN CORTO Radiators.

Write for catalog with test-chart records of efficiency and economy

AMERICAN RADIATOR COMPANY

Dept. 23 • NEW YORK and CHICAGO
Sales Branches and Showrooms in all large cities

Makers of the world-famous IDEAL Boilers and AMERICAN Radiators



Res. Henry Thomas, Mayor—Glen Ellyn, Ill. Contractor, A. J. Leonard, Glen Ellyn, Ill. Bishopric used on all Exteriors direct to studding, also on Interiors.

BISHOPRIC

Throughout for the
House of Supreme Quality

The Home is the Source of All Virtues— Domestic and Civic.

No expenditure is so important as that which you make for a home.

The United States Government urges through the Department of Labor, that all Public Service Corporations "Encourage people to own their own homes and thereby satisfy one of the fundamental needs of humanity—the possession of homes."

It is the personal satisfaction felt in the possession of a beautiful home which everybody prizes.

Your home must have quality of strength and durability, it must wear, and it must have style—you are to live in it for a period of years; you will see it every day and every day your neighbors will see it.

The quality you want for the comfort, safety and welfare of yourself and family—the style you want to satisfy your own and their taste—both you want for your neighbors and even passing strangers to judge you by.

The outside appearance of the house indicates the manner of the Man within—It indicates, as it were, your standing in the community, and certainly, if circumstances lead you to remove elsewhere, you want, as a commercial asset in your house, both strength and beauty, for these are sure to get you a better return in rent or sale.

BISHOPRIC is the best and at the same time the least costly building material for stucco exterior over old or new houses. It is the best and at the same time the least costly insulating sheathing for frame or brick veneer houses. As an insulating, strengthening, sound-deadening, moisture-proof and fire-resistant base for interior plaster walls, ceilings, sub-floors and sub-roof, BISHOPRIC is in a class by itself.

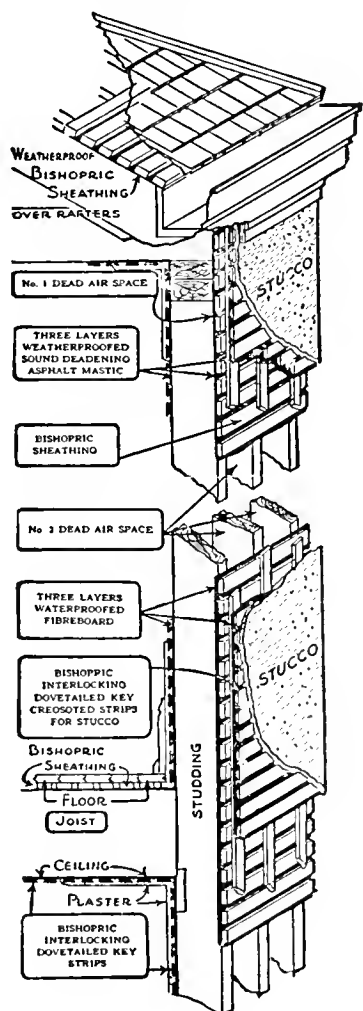
BISHOPRIC provides a home that is warmer in winter and cooler in summer than other forms of construction. It provides a house that is absolutely dry, vermin-proof and HEALTHY.

BISHOPRIC builds for Quality of Strength, Durability, Economy and Style. If you contemplate building a new house, remodeling an old one, or only making minor alterations it will pay you handsomely to find out all about BISHOPRIC.

Let us send you our beautifully illustrated booklet. Ask us any questions you wish about building problems, big or little—our Staff of Experts will gladly give you complete advice at no obligation to you. You are sure to get some valuable and practical suggestions.

(We have prepared special technical information for architects and builders)

The Bishopric Mfg. Co.
539 Este Avenue Cincinnati, Ohio
Factories: Cincinnati, Ohio, and Ottawa, Canada



A. J. LEONARD GENERAL CONTRACTOR

Glen Ellyn, Ill., Oct. 14, 1920.
The Bishopric Mfg. Co., Cin., O.

Gentlemen:—After thirty years experience in the building game, I am thoroughly convinced that there is no background for stucco on the market today to compare with BISHOPRIC BASE from the standpoint of economy and strength.

I am also convinced that Bishopric Base used direct to studding covered with stucco will make a much warmer and stronger building than ordinary lumber sheathing, paper and siding.

I would be glad to recommend the use of Bishopric Stucco or Sheathing Board to any one who is interested.

Respectfully yours, A. J. LEONARD.



Greater Comfort and Cleanliness—Better Health in the Home —through Weatherstripping

No matter how much you pay for windows and sash for your home—no matter how carefully the sash is set in the frame, the joint will not be tight. The inevitable warping and shrinking of the wood makes cracks and crevices through which cold currents of air, germ laden dust and dirt sifts in.

Chamberlin Metal Weather Strips will seal your home against the entrance of cold, unhealthful draughts, prevent the escape of heat, shut out dust and dirt, exclude noises, eliminate rattling windows—and pay for itself in a short time in the fuel it saves. This equipment can be applied to practically every type of door and window—wooden or metal sash.

FREE

An Estimate of Cost

The cost of Chamberlin Metal Weather Strips for your home is probably less than you imagine. Without obligating you, let us give you an estimate of cost. Simply fill in and mail the coupon today.

Chamberlin Metal Weather Strip Co.
550 Dinan Building Detroit, Michigan



Send this Coupon for FREE Estimate of Cost

Date _____

Chamberlin Metal Weather Strip Co.
550 Dinan Bldg., Detroit

Provided I am not obligated, you may give me an estimate of cost of equipping my home with Chamberlin Metal Weather Strips and send your booklet on permanent weather stripping.

Number of Outside Doors _____ Windows _____

Name _____

Street Address _____

City and State _____



What Can Be Done When the House is Draughty

By Alice Butler

Many people regard draughts as one of those annoying inconveniences which have prevailed from time immemorable but for which there is no adequate remedy. A draughty house is too often taken as a matter of course.

Few realize that draughts provide a real menace to health and well being. Then, too, they produce an actual economic loss rarely reckoned by the home owner.

The Cause of Draughts

Draughts are caused by cold air currents rushing in through cracks and crevices between sash and frame, between doors and floors. These crevices allow cold and dampness to sift through into the house from without.

Results of Draughts

These icy air currents make it impossible to heat a house evenly. Rooms are too cold in one spot—too warm in another. Uneven temperature of this kind is a very potent cause of colds and more serious ailments. Likewise the effect of sitting in a direct draught is too familiar an experience to require further comment.

Besides the ill health and discomfort produced through these cold air currents, draughts are decidedly costly to the coal bin. As the cold sifts in from one side it forces the heat out thru the other, making an added amount of coal necessary to heat the house. Investigation has proved that a draughty house requires approximately from 10 to 20% more coal to heat it properly than would be needed when the draughts are eliminated.

In addition to these dangers and ills, draughts provide other unpleasant features. Just as cold air sifts through the crevice, so does dirt, dampness and germ-

laden dust. What this means is best known by the housewife.

The Remedy for Draughts

More people are beginning to realize each year that draughts and other resultant evils are not as they previously believed, necessary evils, but that all of the difficulties can be effectively stopped by effective weatherstripping. The metal strips fitting closely around doors and windows thoroughly seal all crevices and prevents the inrush of cold air, dampness and dust.

An Interesting Audit

An interesting little audit was recently taken by a well known manufacturer of weather strips. This company sent a letter to several hundred of their customers asking them why they had installed weather strips and what results they had obtained through them. The following tabulation of results of weatherstripping taken from the replies is exceedingly interesting and is of course self-explanatory.

198 said "Save coal"

195 said "Eliminate draughts"

138 said "Stopped rattling of windows"

135 said "More evenly heated homes"

132 said "Keep out dust"

65 said "Make windows slide easier"

15 said "Keep out street noises"

12 said "Keep out rain"

17 said "Eliminate storm sash"

The fact that weather stripping furnishes a practical and effective solution to all of the difficulties mentioned in the earlier paragraphs is best evidenced by the fact that architects throughout the country generally include the item of weather stripping in their specifications.

An Exquisite Boudoir at the Hampton Shops

SUGGESTIVE of Fontainebleau is this exquisite boudoir; the ivory walls accented with gold on the carving of the paneling and the window draperies of gold silk embroidered in subtle tones of mauve, green and rose which are repeated in the cover of the carved chaise-longue and the Aubusson carpet.

In the ever-changing exhibits of interiors at the Hampton Shops you will find such fine examples of old French marqueterie as this interesting desk, as well as handmade reproductions of the designs of the famous XVIII Century French and English cabinet makers. Here also you will find the able assistance of the Hampton Decorators who are equipped to carry out in every detail, interiors harmonious with any architectural setting.

Hampton Shops

18 East 50th Street.
facing St. Patrick's Cathedral
New York



Decoration · Antiquities · Furniture



*Styles for Every Room
in the House*

SANITAS

MODERN WALL COVERING



Added Beauty for Your Home

HARMONIOUS wall decorations do much to make a home more comfortable and inviting.

You will never realize the artistic possibilities of your rooms until you have them decorated with Sanitas Modern Wall Covering.

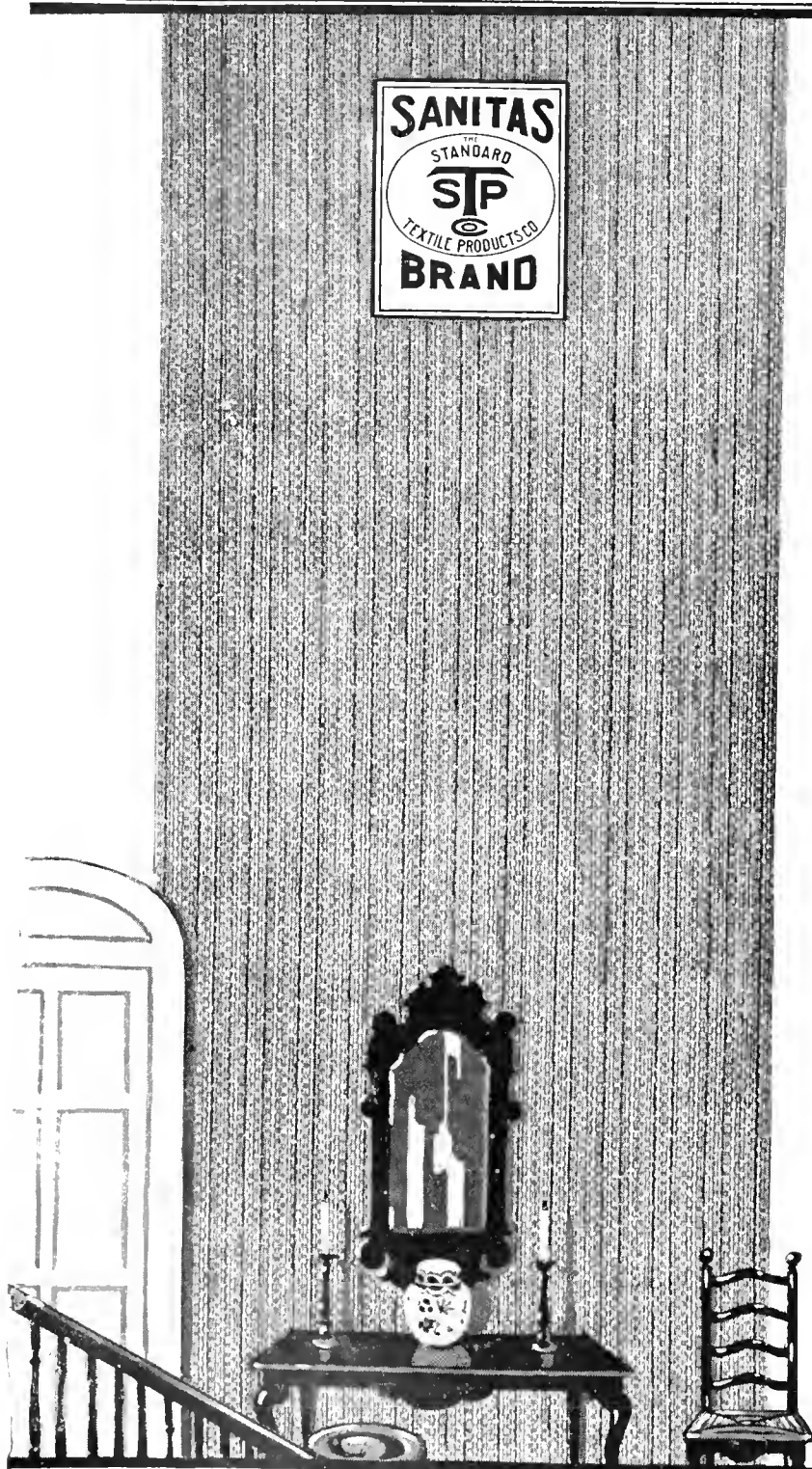
Sanitas is made on cloth, machine-painted in decorative patterns or in dull-finished tints that can be hung plain or frescoed, blended or panelled. Sanitas does not crack, peel or fade. A damp cloth wipes off dust and finger marks.

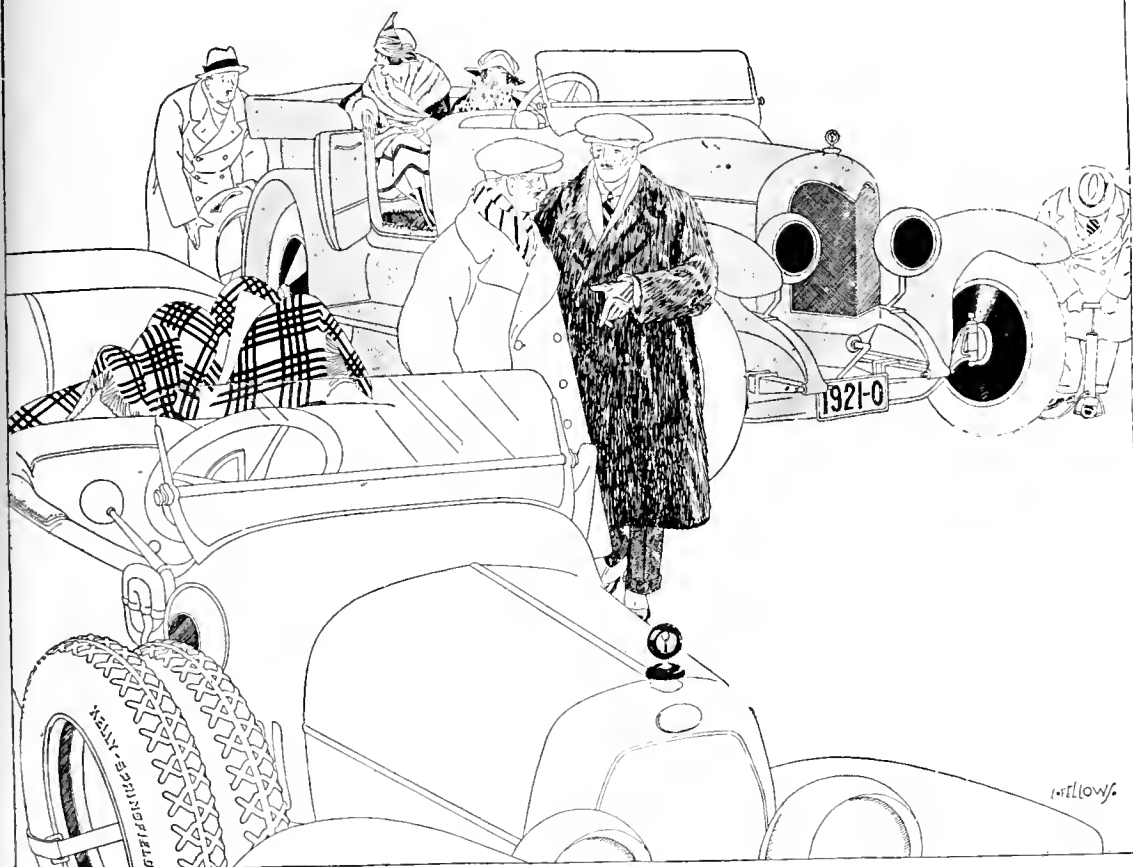
See the complete Sanitas sample book at your decorators or dealers.

Samples and Booklet sent on request.

THE STANDARD TEXTILE PRODUCTS CO.
320 BROADWAY, NEW YORK

DEPT. 21





\$250.00

Prize Contest

This picture is an advertising illustration. It is similar to the pictures that have been used in like advertisements during the past year. Do you know what well-known product it advertises? If you do, you may win \$250.00

Read the Conditions Below

To complete this advertisement we need a dialogue or monologue of not over 35 words which will represent the conversation of the characters in the picture, and will bring out some desirable feature of the product advertised.

What are the people in this picture saying? For the most apt and most cleverly worded dialogue or monologue that completes this advertisement, and that is submitted to us by May 15, 1921, we will pay \$250.

Any one may enter this contest except professional advertising writers. Should the winning advertisement be submitted in identical wording by more than one person, each will be paid \$250. The prize-winning answer, together with the name and address of the winner, will appear in the September issue of this magazine. However, a check will be mailed to the winner as soon as the contest can be decided.

CONTEST EDITOR, 16th Floor, 150 Madison Ave., NEW YORK



OWNERS of Stucco-on-Metal Lath homes realize most fully the real joys of home owning. For in stucco they find a material adapted to every requirement of the really GOOD home and yet most reasonable in cost.

The Home of Every Requirement Yet Most Reasonable in Cost

THE stucco home when built with

Kno-Burn
Metal Lath

as a support for the exterior stucco and interior plaster endures. Age but enriches it. Upkeep is almost unknown. Even fire can gain no foothold. And thus economy ever guards it.

Kno-Burn Metal Lath is a *Heart of Steel* in the walls and ceilings. It protects the wooden structural members from fire. Its small diamond shaped meshes have a vise-like grip on the stucco and plaster and by acting as a reinforcement in every direction preserve the original smoothness and beauty.

This construction insures the original charm, distinctiveness and comfort of the home for future generations.

Have you a copy of "Fire-Proof Construction" describing the many advantages and economies that the use of Metal Lath assures for your home?



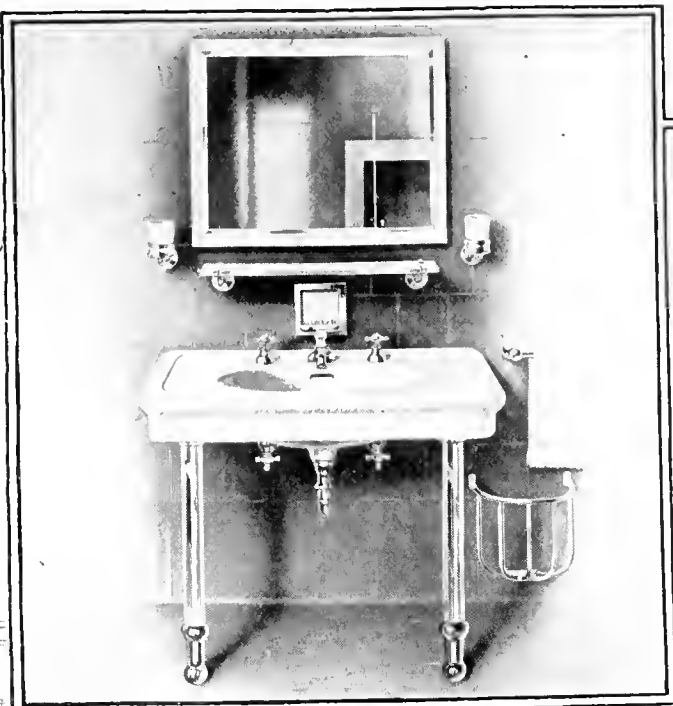
North Western Expanded Metal Co.

937 Old Colony Building

CHICAGO

NORTH WESTERN EXPANDED METAL CO.
CHICAGO

Crane "NOVA"
Vitroware Lavatory



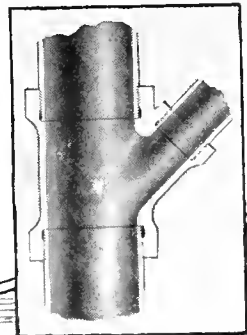
A Matter of Foresight

THE kind of service given by heating, plumbing and sanitation systems so directly affects the prestige and earning capacity of modern office buildings that it is a matter of business foresight to obtain Crane reliability in all details of these systems.

Crane Service supplies "Anything for any pipe-line;" it provides the desired quality in precisely the form needed for each use; it gives an added factor of stability to every building investment; it is nationally available through sixty-two branches and exhibit rooms in principal cities.

We are manufacturers of about 20,000 articles, including valves, pipe fittings and steam specialties, made of brass, iron, ferrosteel, cast steel and forged steel, in all sizes, for all pressures and all purposes, and are distributors of pipe, heating and plumbing materials.

Crane Drainage Fittings insure continuous flow. No pockets for lodgment of solid matter.



THERE IS A NEARBY CRANE BRANCH TO GIVE YOU CRANE SERVICE

CRANE CO.

836 S. MICHIGAN AVE. CHICAGO

VALVES-PIPE FITTINGS-SANITARY FIXTURES

CRANE EXHIBIT ROOMS

23 W 44TH ST. AND 22 W. 45TH ST. 1105-1107 BOARD WALK
NEW YORK CITY ATLANTIC CITY

To which the Public is cordially invited
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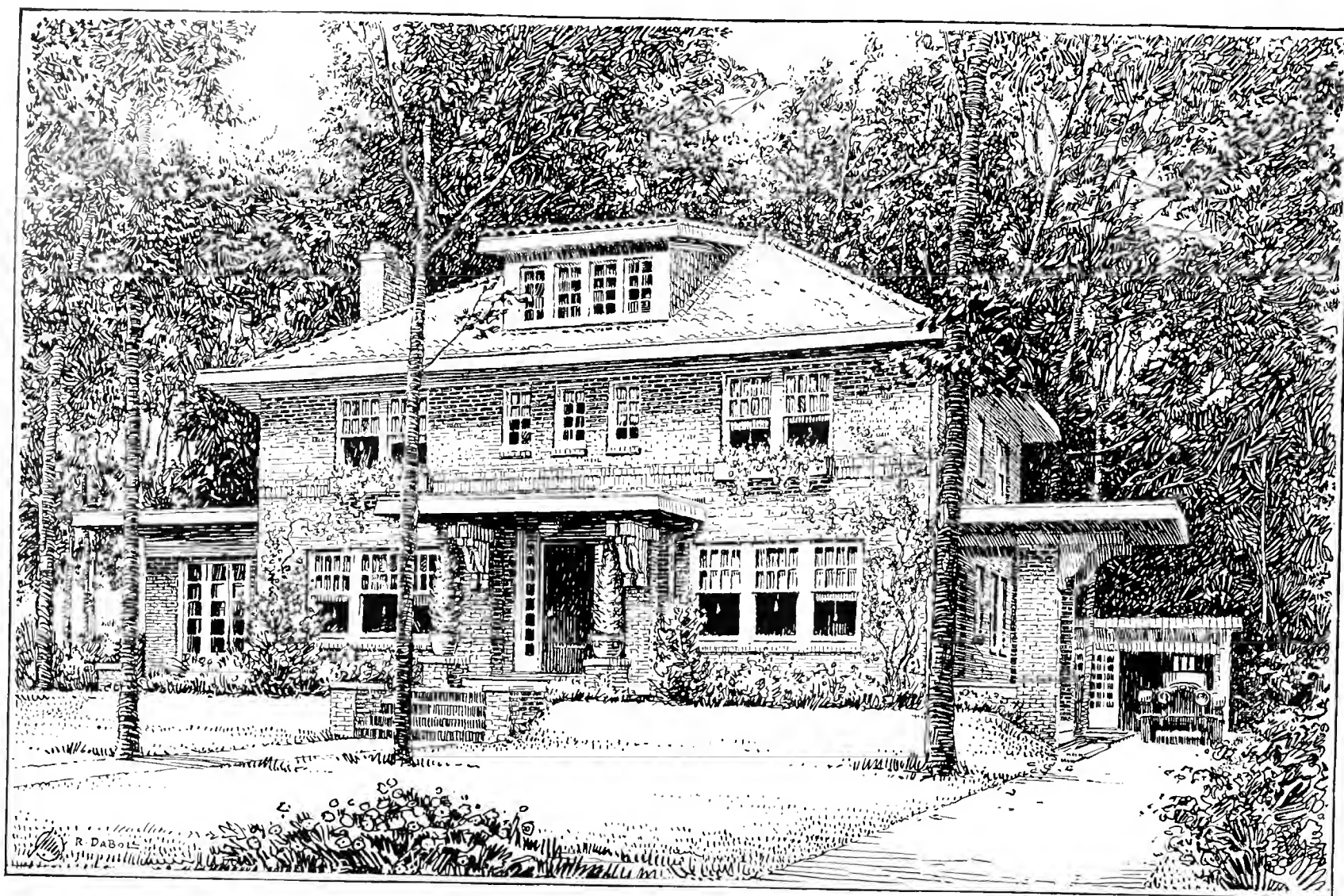
CRANE EXPORT CORPORATION,
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45-51 LEMAN ST., LONDON, ENGLAND



Drawing after house at Cleveland, Ohio. Harry T. Jeffrey, Architect

An Investment in Happiness

—The Satisfaction of Home Ownership



"The Story of Brick"

An artistic booklet with attractive illustrations and useful information for all who intend to build. The Romance of Brick, Extravagance of Cheapness, Comparative Costs, How to Finance the Building of a Home, are a few of the subjects treated. Your copy is awaiting your request. Send today.

"The Home of Beauty"

A book of fifty designs of attractive small Face Brick houses, selected from four hundred drawings entered in a national architectural competition. The houses represent a wide variety of architectural styles, with skillful handling of interior arrangements. Sent on receipt of fifty cents in stamps.

Do you want to compete for the Face Brick and the full working drawings for one of these Home of Beauty houses? Competition open to young married women. Send for particulars. "The Home of Beauty" will be sent free to competitors.

THE HOME feeling is an asset of the highest value, for it pays richly in a sense of self-respect, of more responsible citizenship, of moral poise as a member of the community, besides giving profound personal satisfaction and enriching the spiritual values that arise out of family ties and affections.

Taken all in all, you can make no other investment that is so rich in returns, both sentimental and practical, as in having your own home. And when you build, we believe we can give you ample reasons why a Face Brick house will give you, from every point of view—structural, artistic, economic, and we might add sentimental—more real satisfaction than any other kind. The matter is fully discussed in "The Story of Brick."

American Face Brick Association

1121 Westminster Building · Chicago

"Home-keeping hearts are happiest"



JUST as the cooing doves instinctively seek a quiet nook in which to build their nest, man's natural instincts incline toward a home—a place to call his own—a place where his children are free to develop in health and understanding, and know the true sentiment of "*Home Sweet Home*."

There are hundreds of types of beautiful cottages, bungalows and colonial dwellings that can be built by folks of moderate means, which can be made doubly charming and practical by Morgan Standardized Woodwork.

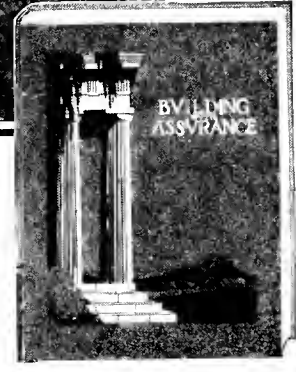
The house of Morgan—famed everywhere as makers of highest standard doors and interior woodwork, has simplified many problems that confront home builders in a wonderful book which any prospective builder may own.

Build With Assurance

In "*Building With Assurance*" we have compiled one of the most complete text books on home building ever published. It contains, for example, many beautifully colored plates showing different types of houses designed for people of wealth and those of moderate means. Further on you find page after page

showing Morgan interiors—beautiful dining rooms, rich halls and stairways, comfortable living rooms, dainty bed rooms, cozy breakfast nooks, etc., any of which you can duplicate in your own home from Morgan Standardized Woodwork carried by dealers everywhere.

In addition "*Building With Assurance*" gives you almost priceless information, from the experience of some of America's foremost experts. A few of the chapters are "Plan, Promise and Fulfillment"—Morgan. "Interior Decoration and Floor Coverings"—Marshall Field & Co. "Home Lighting"—Macbeth-Evans Co. "Modern Plumbing"—



Standard Sanitary Mfg. Co. Other subjects covered are "Home Heating," "Hardware that Harmonizes," "Landscape Gardening," "Paint and Finishes," etc.

The complete book, profusely illustrated with color plates and other pictures, is excellently printed and bound. It represents months and months of patient work and an expenditure of thousands of dollars. Every man who seriously hopes to build a home should have it to study.

Prospectus FREE

Widespread, general distribution of "*Building With Assurance*" is out of the question. We reserve it for those who are seriously interested in building—so we have prepared a beautiful prospectus. It contains many specimen color plates and other pages, also a complete glossary of the contents and explains how you can obtain a copy of the master book. This prospectus will be mailed *FREE* at once to anyone who writes. Address Dept. A-3.

MORGAN COMPANY **MORGAN MILLWORK CO.**
OSHKOSH, WIS. BALTIMORE, MD.
MORGAN SASH & DOOR CO.
CHICAGO, ILL.

MORGAN

WOODWORK

Morgan—the name that architects and builders unhesitatingly endorse. Look for the Morgan dealer in your locality.



The Ambassador Hotels System

Located in cities which most Americans visit for pleasure or business, these hotels offer true hospitality and incomparable cuisine and service. Moderate tariffs.

*The Ambassador, New York
The Ambassador, Atlantic City
The Ambassador, Los Angeles
The Alexandria, Los Angeles
The Ambassador, Santa Barbara.*

The Ambassador New York's Most Distinctive Hotel

New York's newest hotel, at Park Avenue, Fifty-first and Fifty-second Streets, appeals to a discriminating clientele which appreciates its unusual qualities—its splendor, its cuisine and its atmosphere of refinement. Every room has outside exposure. Spacious dining rooms, fountain garden, grill, tea rooms, and ball room for special social functions. Although away from the maelstrom of commercial activity, The Ambassador touches the theatre and shopping district.

Room with bath \$6 and up. European plan.

3 DAHLIA BULBS AS A GIFT

Regular price \$1.00 each

Canonicus, Beautiful Dark Cerise. No other like it in shape or size. **Samaset**, Light Yellow, slightly shaded pink. **Esther Du Barry**, Velvety Cardinal OR **Ningret**, Rich, Dark Red, Clouded and Striped Lighter. **Powhatan**, Dark, Crushed Strawberry, Beautiful Shading. **Frances Lane**, Light, Lavender Red, Very Wonderfully Shaded.

All are of the exquisite peony type of flowers, with long, rolled petals, beautifully twisted and curled at the points, with short curly petals around the central disk. Beautiful flowers for the garden and keep a long time when cut.

Anybody can grow Dahlias successfully. They are as easy to grow as potatoes.

To rapidly increase the constantly growing list of members of the American Dahlia Society, a strong root of each of three grand Dahlias is offered to new members. The regular price is one dollar each, three dollars for the three roots.

Membership in the American Dahlia Society includes:

1. The Quarterly Bulletin, giving Dahlia culture and Dahlia notes and news of the world. Some say a single issue is worth a year's dues.
2. A season ticket to the Society's great Dahlia Show.

The annual dues are two dollars, with nothing more whatever to pay. If you wish three Dahlias described above, remit the amount of the annual dues, two dollars, and fifty cents extra to pay the expense, and the three dollar Dahlias will be delivered anywhere in the United States postpaid, and your name will be enrolled as a member with all dues for the year fully paid.

EDWARD C. VICK, Secretary
American Dahlia Society
205 Elwood Ave. Newark, N. J.

Stokes Seed Catalog



true as
Sir Galahad

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Interior Decorating *number of* HOUSE & GARDEN

In this April issue:

THERE'S an article on curtains, first of all. Because House & Garden knows that curtains—especially if they're chintz—can do more to bring the quality of summer into a room than anything else.

And there's one on American pottery, you know the kind, with engaging setters and hounds leaping up the handles of jugs, and something strangely like the classic bean pot of New England to show you what turned on the wheel of the early American potter.

SATINWOOD furniture for your house, and box-wood hedges for your garden are described in this number. And if roses and delphinium are your especial prizes you'll want to read the article on them in this issue. There's one on garden walls and shelters, too, full of suggestions.

And when it comes to garden gates, you want the kind that makes people sure, before they've lifted the latch, that they'll like the garden beyond, don't you?

THAT'S the kind the magazine shows in half a dozen beguiling photographs. Or, if you've only so small a want as some new note-paper for your country house, you'll find it in this number, too.

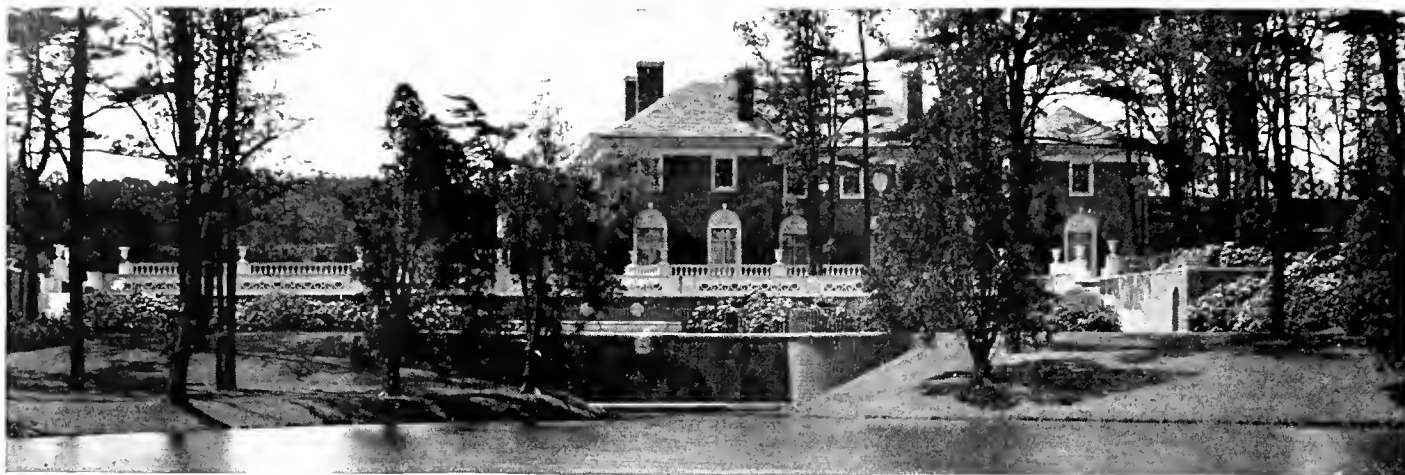
And even if you're completely housed and gardened yourself, you might want a bird house, mightn't you? And there are some in this House & Garden that would catch the eye of the most bohemian martin that ever came with the spring, and no thought of settling.

You Mustn't Miss This Number of House & Garden—It's Full of Things You Want to Know and Things You Want to Do. It's on Sale March 25th.

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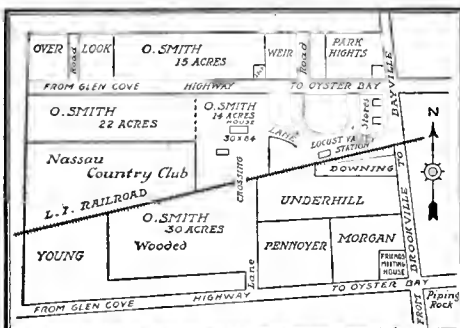
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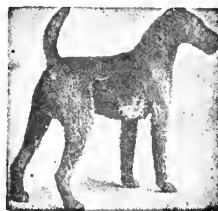
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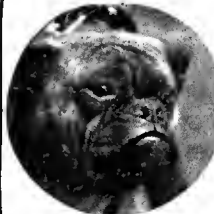


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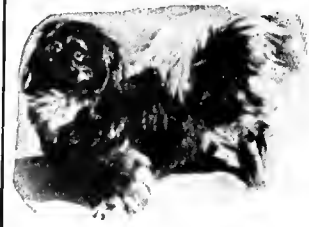


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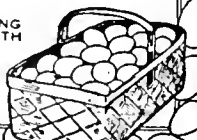
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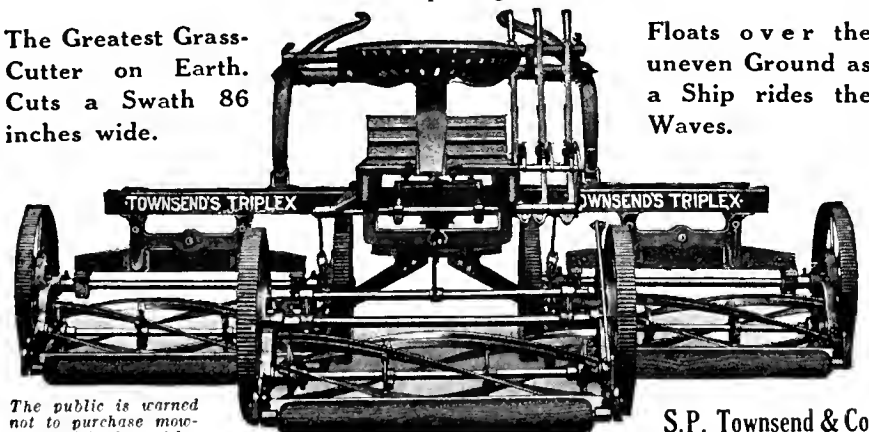
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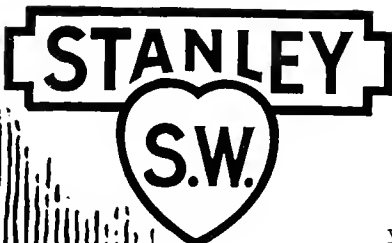
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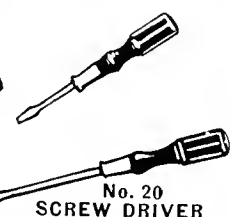
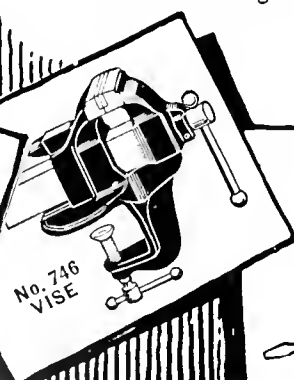
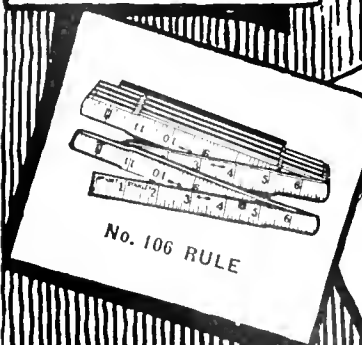
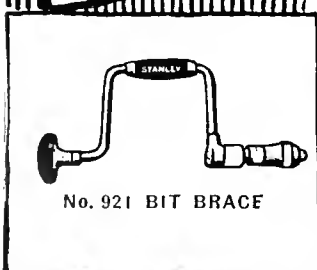
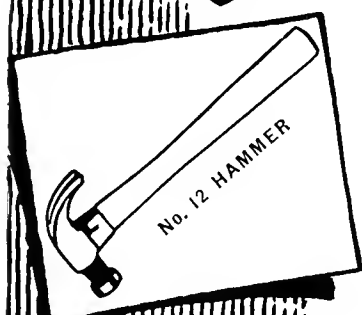
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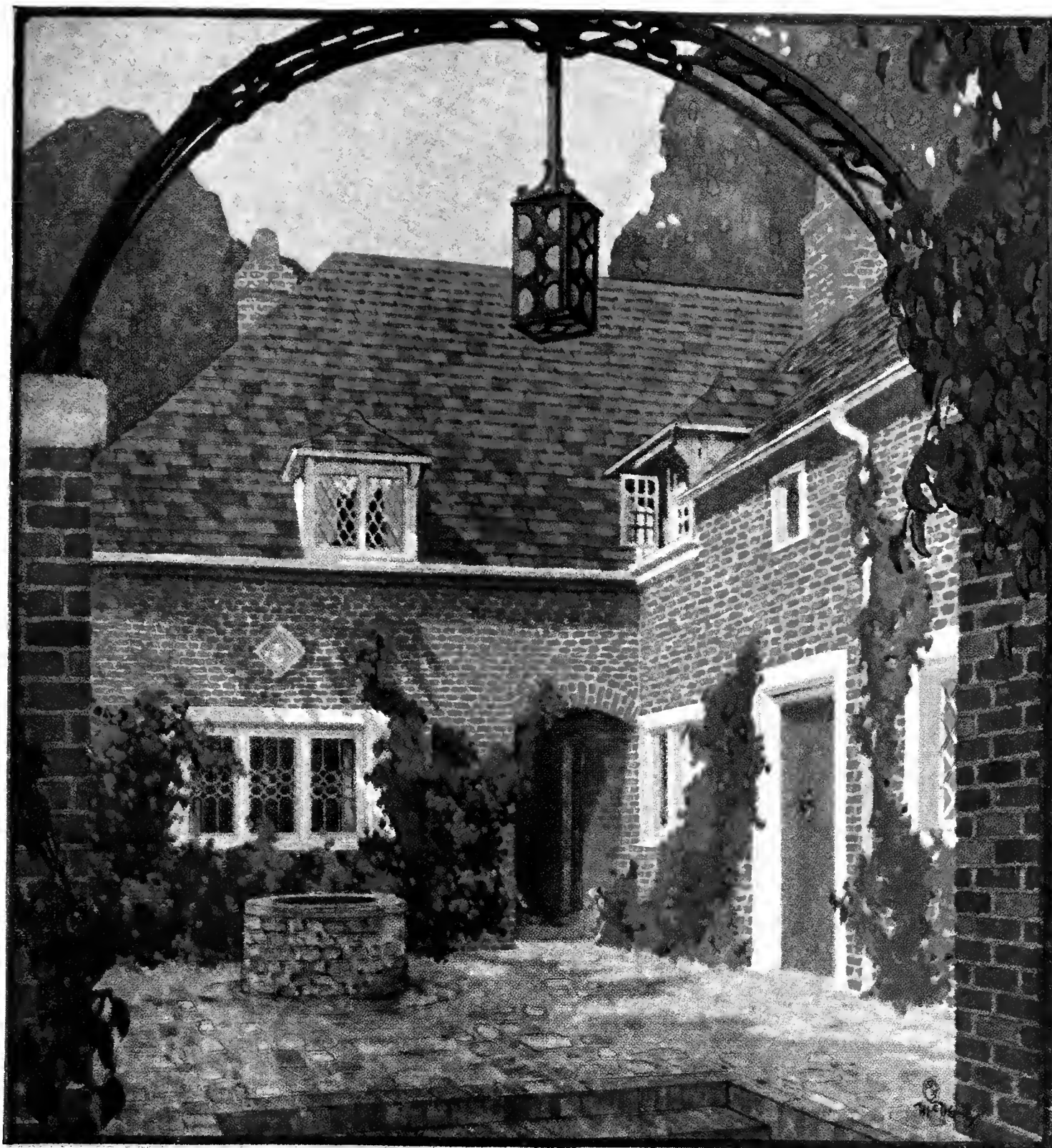
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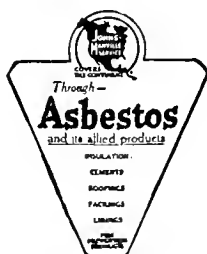
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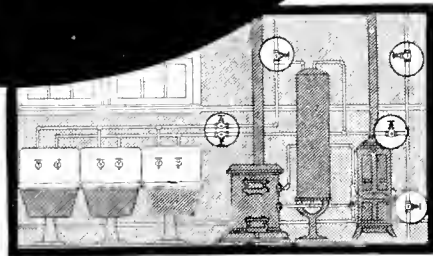
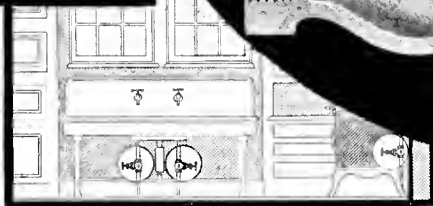
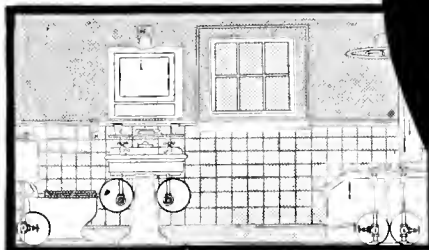
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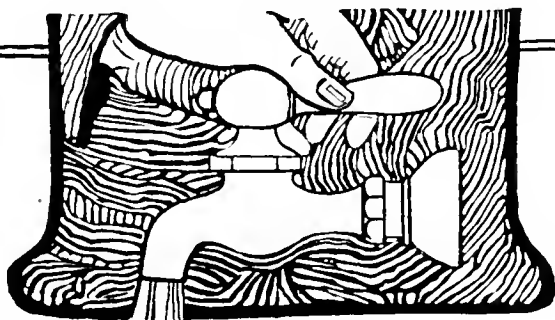
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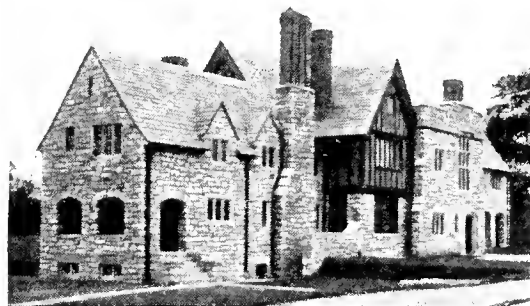
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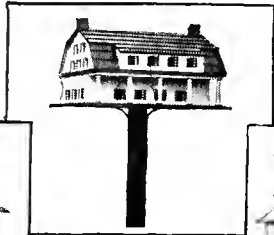
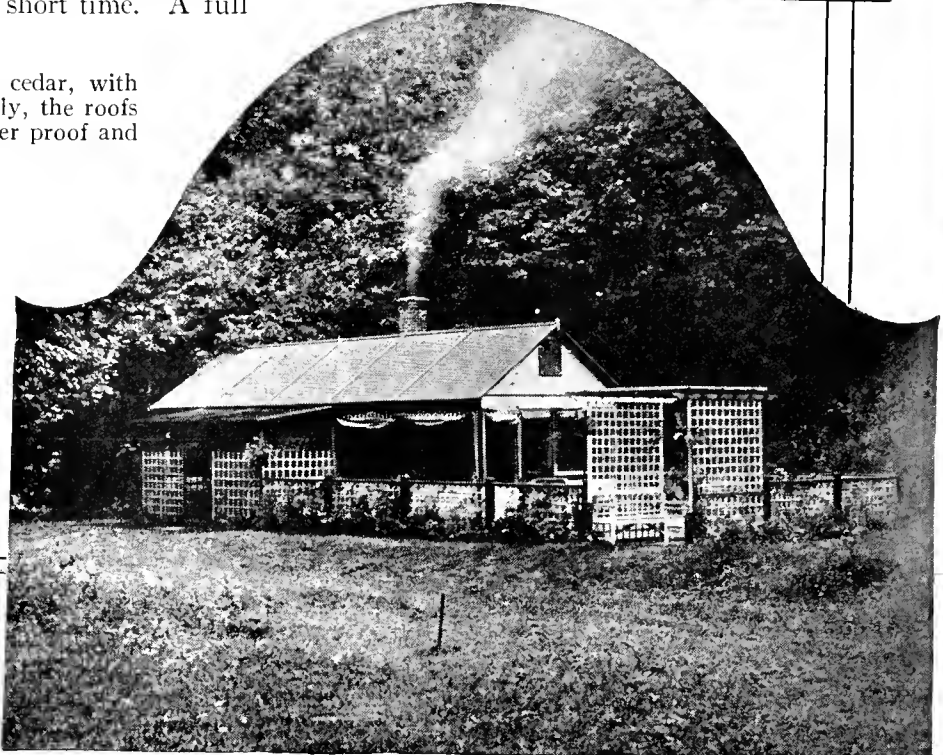
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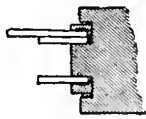
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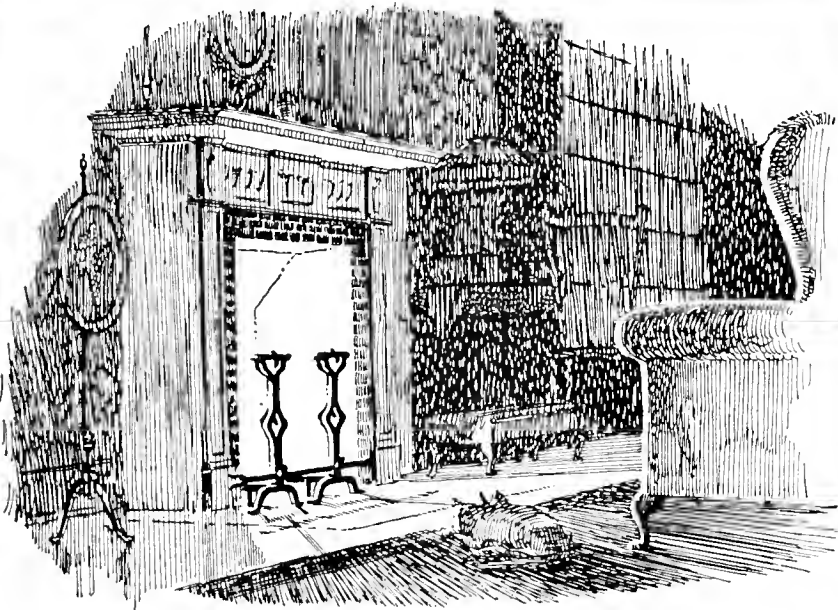
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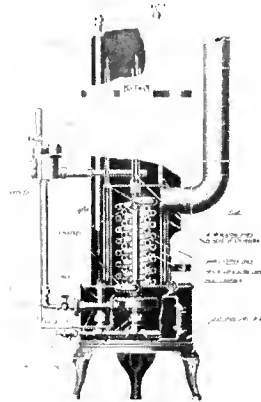
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AS TO INTERIOR DECORATIONS

IT is said that there are more nervous breakdowns among interior decorators than in any other calling. An amazing mass of details go to make up each completed article. Assembling a decoration issue of *HOUSE & GARDEN* is not unlike that. There are so many possible things that ought to be spoken of or explained or exhibited that the task is bewildering. And yet, as this April number begins to take shape in the proof book, it seems that a great number of subjects have been covered in its pages.

There is that first article on the newer forms of curtains by Ruby Ross Goodnow. The last word in curtain design and fabric is explained. Or the article on satinwood, one of the more decorative forms of antique furniture. Or the story of chintz, by Aaron Davis, a well-known fabric authority, in which chintzes old and new are displayed and explained. Or the five pages of interiors, showing a great variety of rooms in both America and England, all of them the work of representative architects and decorators. Or, finally,—for we must stop somewhere,—the page of chair legs of the French periods, an invaluable guide. These are only a few of the many decorating suggestions



A house on a hillside is among the illustrations of the April number

in this issue, a few of the details that go to make up the completed number now being assembled.

For April brings other interests besides decorating. Garden, for instance. Here are two pages of garden gates, quite unusual. Beyond, is a remarkable garden. Farther on the Editor of the *American Rose Annual* writes of new single roses. Beyond that we come to an article on boxwood, then one on garden walls and shelters and finally an excellent little contribution on delphiniums by Frank Galsworthy, the English flower painter and brother of John, the novelist.

Of the houses that will inspire prospective builders is a beautiful little design in Wilmington, Delaware, a Georgian house from England and the group of small houses which has become a feature now of the magazine.

In addition to these—yes, there are more things—is the discussion on collecting American pottery and the page of bird houses and the household equipment contribution on brushes and, for a last flip, the new designs in country house writing paper.

You see, it is not merely an interior decoration number.

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A STUDY IN GARDEN TEXTURES

Nature is generous to the gardens of Bar Harbor. However hot the day, evening always brings a cool dew to refresh the plants and assure sturdy growth. Moisture blows in from the sea, giving life to the trees and green to the lawns. This accounts for some of the rich growth in the garden of Mrs. John

S. Kennedy, a spot that affords a pleasant study in garden textures. Here is the velvet of a rich, deep lawn, here the endless play of light and shade among the phlox, delphiniums and marguerites. Above the wall Lombardy poplars sweep eloquently and the turfed alley leads gently toward the vine-roofed pergola



SOME GARDENS AT BAR HARBOR

Where the Climate and Soil of the Maine Coast Make Possible a Variety and Perfection of Flower Growth that Can Hardly Be Rivalled Elsewhere

MERVIN JAMES CURL

THE thing that kept Diocletian down was his lack of travel. Could he have sailed around the matchless rock headlands of Mount Desert, Maine, and landed and strolled through Bar Harbor, his cabbages would have suffered, but how the man would have gained! For it is not possible to be devoted exclusively to cabbages when you can walk through your garden in the cool of the evening and observe your foxgloves rising six feet and more high, your larkspurs attaining

eight and even nine feet. Unfortunately for the emperor, no regular line of steamships was running to Mount Desert in his time; but for such gardens as Bar Harbor can show, well might he have abdicated a throne.

Among the well known gardens are those of Herbert L. Satterlee, Murray Young, and Mrs. John S. Kennedy of New York City; Mrs. Edgar Scott, Mrs. John Markoe, and Miss Coles of Philadelphia; Mrs. Farrand of New Haven; Mrs. J. T. Bowen of Chicago, and

Mrs. George Vanderbilt of New York City. Of these the senior Olmsted designed the Vanderbilt gardens; Mr. James L. Greenleaf, the Blair garden; Mrs. Farrand, her own and those of Mr. Satterlee, Mr. Young and Mrs. Scott; Mr. Herbert Jaques and Mr. Joseph Curtis, the Bowen garden.

Well might the finest designers spend their efforts here, because floriculturists declare that the climate of Mount Desert is the finest along our eastern coast for the growing of flowers.



The Bar Harbor region is a land of wooded hills and blue water, of far-reaching views and the romantic wildness of a North that strongly suggests the Scottish coast. Informality is the keynote

everywhere. From here, on the summit of the Beehive, one looks down upon the Satterlee estate with its gardens and bungalows hidden away among the trees. Great Head lies beyond



The regular planting of the Murray Young garden, its bright colors set off by the dark spruces and pines, softens to informality along a low stone wall. The crests of Flying Squadron and Champlain mark the skyline



When wild flowers, like the meadow rue in the Farrand garden, are transplanted with care they attain wonderful size and profusion of bloom. Against the dark green of the forest wall they show to perfection. Mrs. Farrand herself designed the garden scheme

The charm of different levels is evident in the garden of Mrs. John S. Kennedy. Three old millstones have been set in as steps, flanked by a low retaining wall with geraniums bedded at its base. Here, as in other Bar Harbor gardens, trees form the background



Whatever the reasonable demand of the gardener may be, here is his satisfaction. If he ask for health and vigor of growth, for brilliance of color, for a reasonably long season and a large variety, here he will find what he asks for. And if he should request a romantic setting, a garden that is a very part of the sun and the air and the soil of this romantic northern island, he will find no denial.

There is a reason for this perfection of gardens. Where wild flowers grow in profusion and strength, there will a well-watched garden thrive. Mount Desert is the very home of wild flowers. Professor M. L. Fernald, of Harvard University, wrote after twenty-five years of investigation, "This extraordinary accumulation within one small area of the typical plants of the arctic realm, of the Canadian zone, and in many cases of the southern coastal plain, cannot be duplicated at any point known to the writer."

These wild plants of various latitudes, which find their home on Mount Desert, are always sure of cool nights. However hot the day may have been, after the sun sets the cool air sweeps in from the sea over the island, the dew is heavy, and the plants are refreshed. So they are never weak or puny. Plentiful moisture comes in again by day from the sea. The heavily wooded reaches of spruce, pine and hemlock aid by retaining much moisture in the soil. When cultivated, the wild flowers attain much greater size, like the Solomon's seal of the Farrand

garden, which is as attractive as if imported from distant lands. To this felicitous climate is added a kindly soil of powdered granite, shale and slate with plentiful humus from the falling leaves of succeeding autumns.

And the result: note the meadow rue in the Farrand garden, which rises a good two feet above the gardener's head; note the bluebells reaching almost to his shoulder, considerably over four feet; note in the Kennedy garden the larkspurs along the wall, about nine feet high. Everywhere a growth that would be rare in other gardens is in these the normal thing. Not only size, which is a good but not exclusive virtue; the number of flowers to each plant is here much larger than usual. The great pools of bloom in the Scott garden are not the result of many and large plants only, but also of the vigor of the individual plant. A noted gardener has remarked that in Bar Harbor plants thrive, whereas often in more southern gardens they merely grow. Surely he is right.

But even the most brilliant, most sumptuous blooms fail of their full effect when set in the midst of a naked waste. A background, a frame, a setting must be had, else something is lost. Mount Desert gardens always have this setting. The red spruce, which here reaches well toward its southern seaside limit, rears its almost black branches in great profusion. Against such a black-green rampart wall veiling the romance of the garden, the

(Continued on page 70)

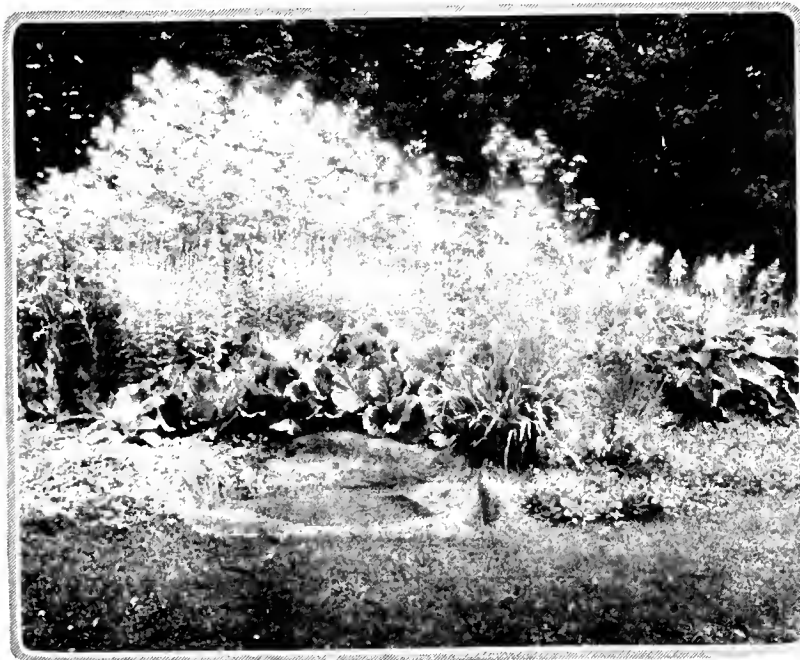


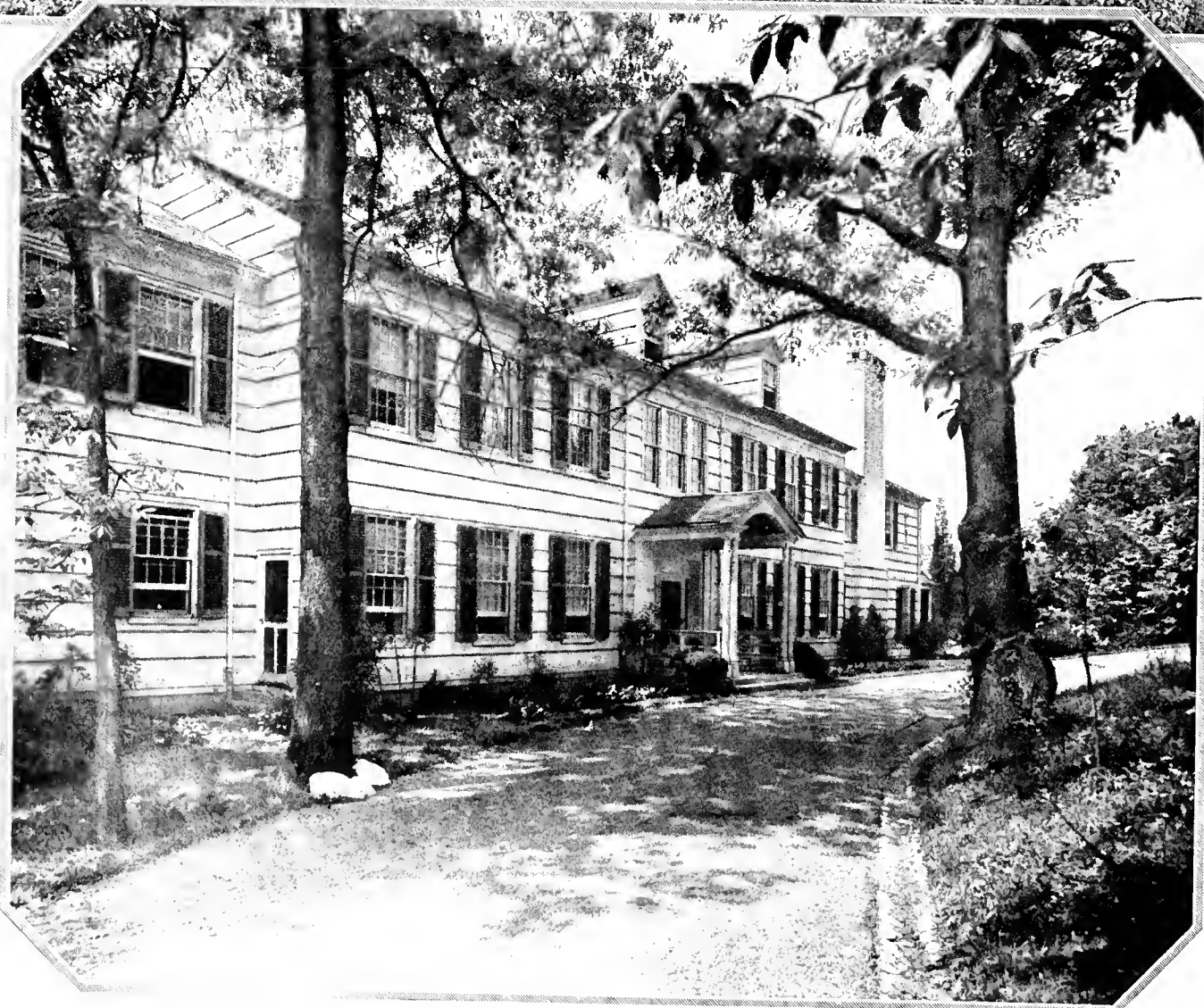
Mrs. Scott's garden has all the charm of complete seclusion within its wall of birches and spruce, as well as a fine amplitude of lawns, the colors of the flowers, and the friendly gables of the house showing above the trees



Where the little stone bird bath, the bluebells, the meadow rue and other lesser plants unite to form a pleasant place of intimacy against the evergreens that surround the Farrand garden. Here bird life centers about the constant lure of water and seclusion

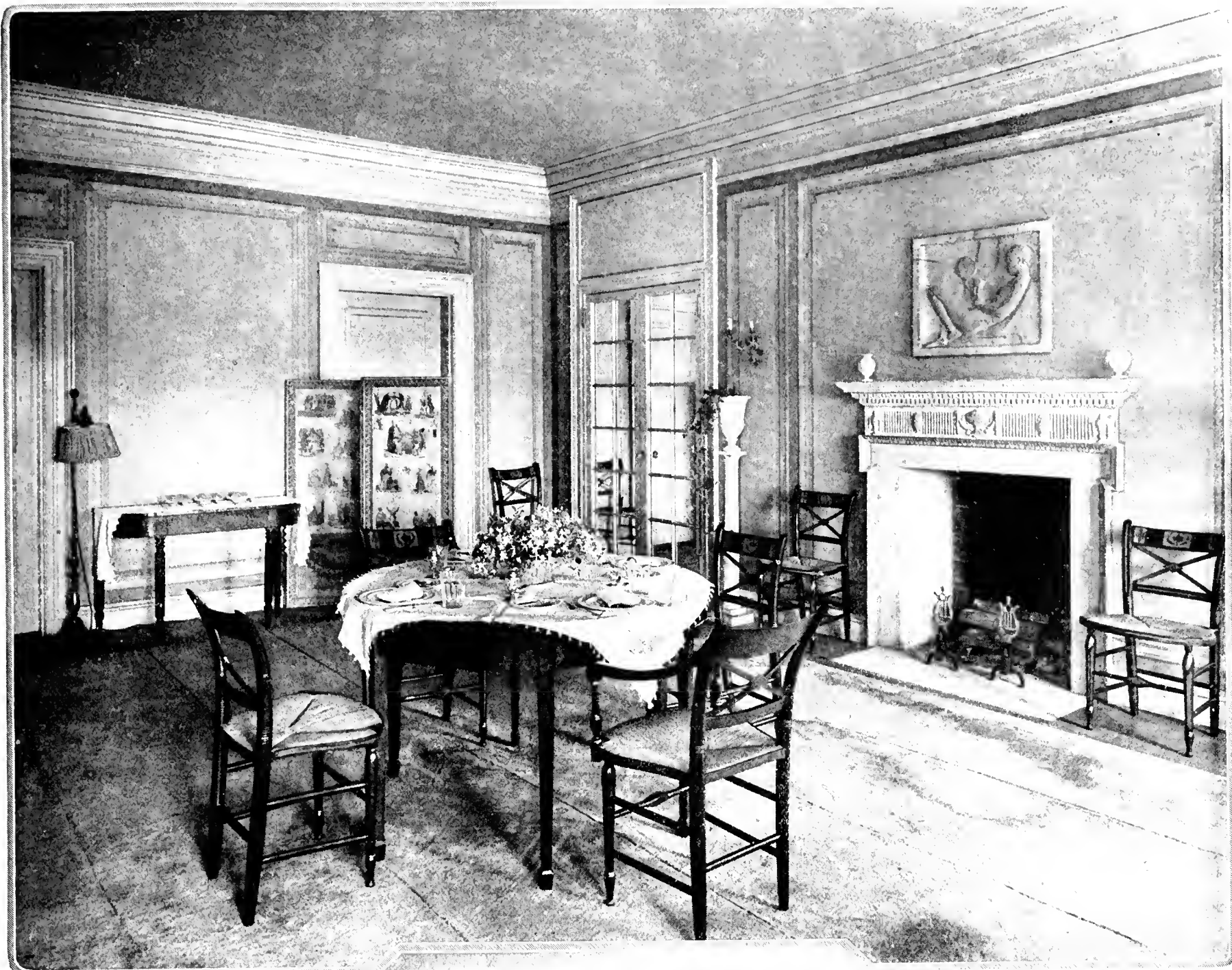
The planting among the rocks that circle the Sieur de Mont's spring is of native grasses and flowers like thoroughwort and hardhack, a scheme of simplicity and great charm. The spirit of the North is apparent in all the surroundings





The Long Island type of Colonial farmhouse is low and long and comfortable to live in. And it has an admirable habit of fitting the site. Here it is executed in white shingles, green roof and chimneys painted white

A broad drive approaches the front of the house. The entrance is accented by a portico. At each end are living rooms with light from both sides, and with sleeping porches above. The garden is laid out in the rear



Its proportions and simplicity in its wall finish and furnishing make the dining room a dignified place. The paneled walls are painted in neutral tones with white trim. An antique carved wood mantel is surmounted by a marble bas-relief. The furniture is antique and of the simplest character. The screen of old prints and the pedestal add interest



From the living room one can look through a massive architectural door to the upper level of the drawing room. Here the walls are paneled in gum wood, which is a tobacco brown. Against this background are spots of color given by the bookbindings, paintings, bibelots and upholstered chairs. The room has a dignity that is compatible with comfort

THE HOME OF MEREDITH HARE HUNTINGTON, L. I.

CHARLES A. PLATT, *Architect*

THE SPRING AND FALL OF MAN

*Is Gardening a Mild Form of Insanity?
Could a Constitutional Amendment Put an
End to this Annual Corruption of Mankind?*

IT is recorded that man was first tempted in a garden, and to this day the temptations of the garden are the most alluring that can be presented to him. Once he eats of the fruit of the tree that grows in that garden, his innocence is gone. Thereafter he is eternally conniving, figuring, laboring, indulging himself. He takes up with queer companions. He spends his money like a profligate. He even speaks a strange tongue. Would that a new Milton might arise to write this Spring and Fall of Man!

THE first evidence of the temptation comes about the beginning of February. It is accompanied by seedsmen's catalogs and price lists of pots, watering cans and manures. If these can be kept out of his hands, there is a fair chance of his resistance functioning. Once he has opened them, however, there is little hope that it will.

A man on our street has this catalog complex. A nice fellow; trades in leather. He isn't precisely what you would call a bookish person, although he has a library. Two whole shelves are given over to seed catalogs—and you know what a messy appearance catalogs make. His wife pleads with him to keep them out in the garage, but he is adamant.

If you ask him why one catalog isn't enough, he assumes a learned air and shows you. "Now Dreer lists only five varieties of aquilegia—that's columbine—but Sutton shows twelve! Or take calceolaria—three varieties in Dreer, sixteen in Perry! Think what I would miss!"

Or delphiniums. "In Henderson only four. Imagine it! Turn to Wells of Merstham, and what do you find? Fifty-five, my boy, fifty-five!"

"Are you going to grow all fifty-five in your garden?" you meekly ask.

"Well, ah. . . ." And he dodges the question by leading off into a rhapsody on the flowers that Peterson carries.

Venusburg is tame compared with this catalog temptation. Cards and drink and roistering and vermilion Sundays are as child's play. There is no devastation like the complete corruption of a man under the spell of gardening catalogs.

A man of my acquaintance (he has since gone into the Church) once paid \$48 for a single narcissus bulb. When it came to choosing between a new hat for his wife and a new dahlia for himself, he got the dahlia. Even when he was in debt that man would blithely hand over practically his last cent for some miserable packet of seeds that were more choice than those I could afford.

It was strange, too, about his vocabulary—asparagus was its terminus to the east and in the west he would not go beyond witloof; he knew nothing farther south than abronia, nothing farther north than zinnia. I used to respect his judgment, but my regard began to wane when I saw him lose his balance over the pictures in the catalogs. He actually believed that onions could grow as big as a hat, carrots like thighs and lupins as tall as a steeple. It was fortunate that he caught religion.

THE second temptation becomes a veritable field day, a saturnalia, an orgy, an hilarious bust. Let the maples begin to leaf, and he drops his old, steady life, his regular habits, his friends of long standing—and he disappears.

Planting, he'll explain. Nothing of the sort. He's gone on a seed drunk; that's what he's done. He's bought far more seeds than he could afford, far more than he ever can bring to flower, and he's sticking them into the ground.

There's my friend, S——, the editor, who went to France last year, ostensibly on magazine business. The gay lights of Paris had no peculiar temptation for him; in fact, his wife assures me that he was in bed before ten almost every night. So far as she knew, he escaped Paris unscathed. Ah, but how he had deceived her! In December there arrived three mysterious parcels from a seedsman in Versailles.

He opened them boldly in front of her. Seventy packets of various aster seeds, fourteen of gaillardia, eight of marigold, six of Baby's Breath, twenty of poppies, and a lot of other things. That's what he had been doing in the daytime in France. No wonder he wanted to hide his head under the coverlets before ten!

I asked him what in thunder he was going to do with all those seeds. You wouldn't believe it, but he talked precisely like some poor half-wit in an asylum who thinks he is endowed with omnipotence. He solemnly told me that he was going to give up an entire acre of his country place to raising those seeds, that he would make it blossom like Paradise!

This is a desperate case, but even in this stage there is hope for a man's recovery. He may overwork and become satiated and in his satiety revolt against the autocracy of gardening. My friend perhaps never will; he has the constitution of an ox.

THE third temptation is to speak a strange language. His native tongue no longer suffices; he needs must converse in Latin. Does he talk about marigolds? No, he calls them calendulas. The good old name of candytuft, which satisfied generations, he dubbs iberis! Come on him unawares, and you'll hear him murmuring sensuously, the way a small boy rolls a sour ball around in his mouth, such succulent word as "salpiglossis", "scabiosa", "sphenogyne". In his exalted moments he will show what a great man he is by pronouncing "sisyrinchium", "hemerocallis", "portenschlogiana", "escscholtzia", and "mesembryanthemum".

When he has reached the Latin stage, his family and friends may as well give him up. He no longer cares for fine clothes or whist or social progress or making lots of money or becoming a power in the land, to which normal people devote themselves; from that time on he'll earn his bread by the sweat of his brow—and be proud of it! He'll count his capital in potatoes. He'll rejoice in rotted manures and blabber about mulch. His dream will be delphiniums towering behind madonna lilies and three heights of snapdragons flirting in the sun. His ideal will be the columbine that always comes true, and his Paradise the garden where there is no winter.

Mad, utterly mad!

He makes a sorry figure. His hands are always dusty and his trousers bagged at the knees. He writes letters to people in distant parts, long communications about geums and how to treat them, and what to do for aster beetles and why you can't keep phlox from losing color.

He is easily flattered, too. Tell him that his iris pumila are the smallest you've ever seen, he'll swell with pride and talk miles over your head on iris. Mention rock plants to him and he'll talk alpinii till you cry for help. Of discussing nymphae he has no end. The last state of that man is far worse than the first. He has become even more terrible than ruined, he has become a bore.

THIS is a very serious condition, this spring and fall of man. It is an annual insidious devastation of the manhood and womanhood of America. How can it be stopped? How can the temptation be removed?

If we reformers vote a new amendment to the Constitution forbidding the sale of seeds, he'll grow them at home. If we lock him up, he'll raise a flower in the crack of his prison walk.

Frankly, there is no solution for this terrible indulgence. We have to bow before the reality of the fact. These men are tempted more than they are able. And if, as the cynic says, the only way to get rid of a temptation is to yield to it, then the only way for normal people to handle these floral drunkards is to become garden slaves themselves.

Strange, my brothers, but there's no getting out of that Eden once you've passed inside its gate.



Gilles

WHEN YOU THINK OF A HOUSE IN THE COUNTRY

When you think of a house in the country you think of just such things as are pictured here—long windows letting onto a garden, a bedroom with a balcony, the shade of trees, and roses clambering up a trellis. Well, this balcony does happen to

be off the master's bedroom; and the garden scents are wafted indoors through shady Venetian blinds. And one can step from the living room onto the turf path. It is the home of Mercedith Hare at Huntington, L. I. Charles A. Platt, architect



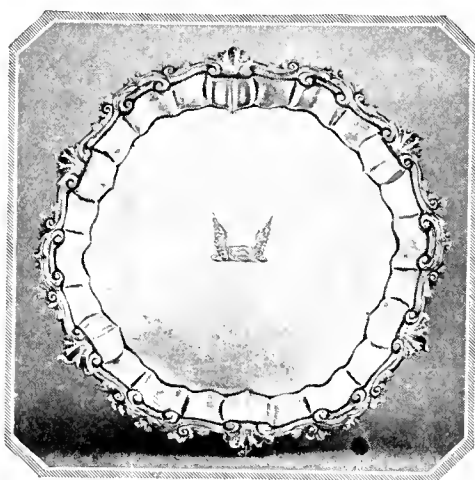
These two loving cups and the cup and cover date from the end of the 18th Century

THE OLD SILVER OF IRELAND

In the Times of Her Peace Ireland Produced Famous Silversmiths Whose Wares Collectors Seek Today

GARDNER TEALL

IN the perennially refreshing "Last Essays of Elia", Charles Lamb brings to mind the joys of sacrifice on the part of a collector of the interesting things of days gone by. There you will find Cousin Bridget saying, "Do you remember the brown suit which you made to hang upon you, till all your friends cried shame upon you, it grew so threadbare—and all because of that folio Beaumont and Fletcher, which you dragged home late at night from Barker's in Covent-garden? Do you remember how we eyed it for weeks before we could make up our minds to the purchase, and had not come to a determination till it was near ten o'clock of the Saturday night, when you set off from Islington, fearing you should be too late—and when the old bookseller with some grumbling opened his shop, and by the twinkling taper (for he was setting bedwards) lighted out the relic from his dusty treasures—and when you lugged it home, wishing it were twice as cumbersome—and when you presented it to me—and when we were exploring the perfectness of it ('collating', you called it)—and while I was repairing some of the loose leaves with paste, which your impatience would not suffer to be left till daybreak—was there no pleas-



From Cork, being the design of William Reynolds, came this beautiful tray

ure in being a poor man? or can those neat black clothes which you wear now, and are so careful to keep brushed, since we have become rich and finical, give you half the honest vanity, with which you flaunted it about in that overworn suit—your old corbeau—for four or five weeks longer than you should have done, to pacify your conscience for the mighty sum of fifteen—or sixteen shillings was it?—a great affair we thought it then—which you had lavished on the old folio. Now you can afford to buy any book that pleases you, but I do not see that you ever bring me home any nice old purchases now. When you came home with twenty apologies for laying out a less number of shillings upon that print after Lionardo, which we christened the 'Lady Blanch'; when you looked at the purchase, and thought of the money, and looked again at the picture—was there no pleasure in being a poor man? Now, you have nothing to do but to walk into Colnaghi's, and to buy a wilderness of Lionardos. Yet do you?"

Would, dear reader, that I could hold out the hope of obtaining any bit of old Irish silver antedating the mid-eighteenth century, at even the sacrifice which Cousin Betty and her cousin were called upon by their acquisitive



The work of the Irish silversmiths sometimes took elaborate forms, as in this epergne or branched decoration for the center of a table. It dates from the 18th Century and shows remarkable beauty of workmanship



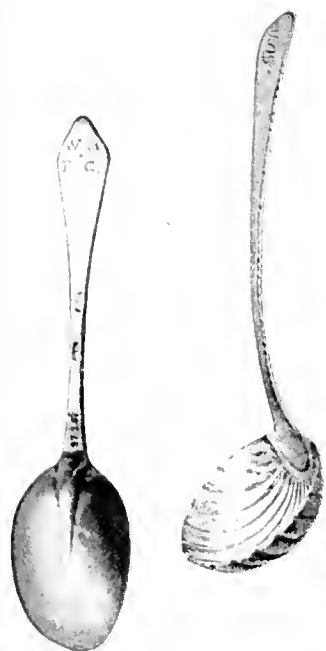
Candlesticks are not an unusual form to find in the work of the Irish silversmiths two centuries ago



As in the case of most silverware, the history is read through the marks. Ireland had her own silversmiths' guild and its work bears individual markings. The marks on these trays and creamer place them as being made in the 18th Century



This pair of candlesticks dates from the 18th Century, a prolific era in the making of Irish silver



The first is a coffee spoon showing unusual decorations on handle and bowl; the second a sugar spoon. Both from the 18th Century



Potato rings are round circles of silver, not unlike enlarged napkin rings except that the base is slightly larger than the top. The potato bowl was set in them. They gave an excellent opportunity for the silversmith's skill



The sugar sifter, which is of elaborate design, and the coffee spoon both were made in the 18th Century by Irish silversmiths



Tankards are not an unusual form to find in Irish silver



Lion feet give this cream pitcher its unusual aspect

treasures they seek are apt to be found. We may still discover precious books, rare prints, delectable china, a thousand and one other things dear to the collector's heart here, there and elsewhere in Bargain Land, but old Irish Silver before 1750—it seems cruel to break faith in miracles.

How be it, may there not chance to exist those who can find some satisfaction in collecting with the Inner Eye? Some too who may discover in their ancestral or nearly ancestral posses-

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In this group are found some of the more ambitious pieces of Irish silver, all of it from the rare 18th Century. Here is an epergne, a

bread basket, a punch bowl, two standing cups with covers and a salver. Illustrations by courtesy of the Metropolitan Museum of Art

HOW TO MAKE LIVABLE ROOMS OF GREEN

*By Choosing the Right Shades and Combining With Them Harmonious Colors
Something of Nature's Softness is Produced*

ETHEL DAVIS SEAL

THERE is something about nearly every green room that is hard and depressing, and something, too, that we decorators might call "Thin". There is no subtlety of atmosphere between you and the green chairs and sofas; the green walls are unchanged in their bleak harshness of tone as the day waxes and wanes; the green rug is as unimaginative as a frozen field, camouflaged with the lushness of June; and the best that can be said for the average green room is that it duplicates the fixed and fading green smile of late midsummer, with, however, none of the allure of spring.

What you should strive after in your green room is this same charm, this lightness, airiness and grace of spring. In this most delightful sea-

Oyster white walls, a mauve floor, a green, black and lavender hooked rug; lavender furniture trimmed with black and jade; bedspread of jade green taffeta quilted in mauve; cretonne drapes of green, mauve and rose. Thus the bedroom has been done

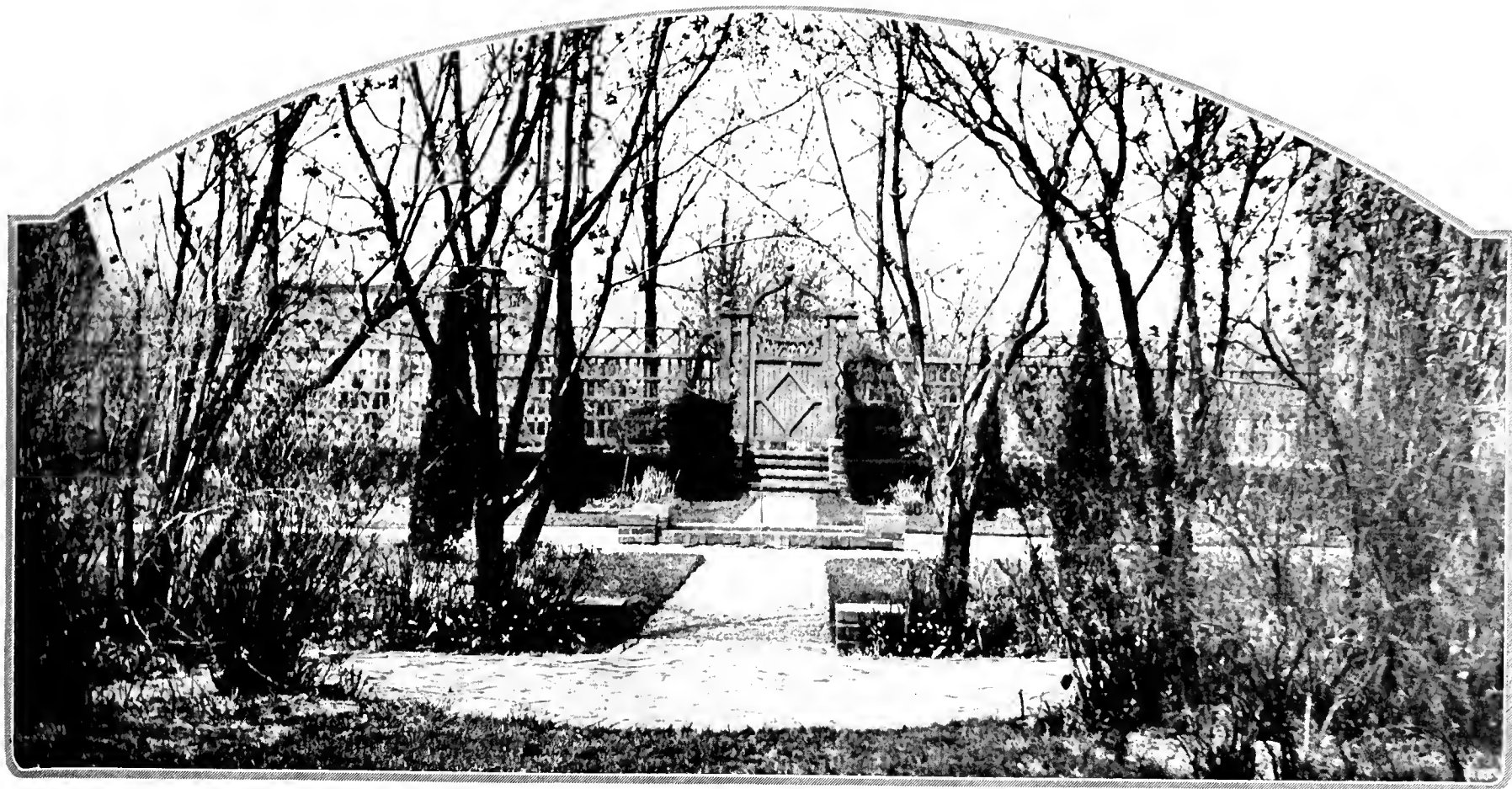


son there is no harshness of color, no cumbersome masses, no soggy luxuriance: the miracle of an emerald field is thrown into strange relief by the surrounding drabness of tone; the pale green leaves hover over the trees like a perfume; the dead vines of winter clinging to the sides of the houses quiver with life and a faint aura of green creeps in the wake of the sun; green shutters loom into prominence as decorative notes that blend with the vines, the fields and the trees; shy flowers spring out of the turf, blossoms hide in the woods close to the gray trunks of trees, pushing blue and pink faces through the dead brown leaves of winter. And over all, the sky, blue, gold, rose, or gray, be-

(Continued on page 72)

In this living room a dark leaf green has been used on the floor with an oval braided rug in gray, green and black. The tallboy, settee and table are two tones of green—the green of a lilac leaf, soft and tinged with a delicate silvery gray





Where the main garden gives on the grassy slope of the orchard a little fan-shaped space of brick lies beneath the shelter of two flanking apple trees. Here, in spring, daffodils and tulips, puschkinias and dwarf iris help to make gay one of those garden meeting spots of which one loves to dream on winter evenings

R A N D O M N O T E S I N M Y G A R D E N

Wherein Are Recorded Some of the Little Things that Count in Building Up the Garden Scheme, and the Large Pleasures They Afford

MRS. FRANCIS KING

TO the eye of a gardener, snow is no winding sheet, none of the covering of death; it is the warm wrapping mantle of beauty asleep. Beneath the whiteness lie endless radiances of color, wonders untold in flower, plant, tree. How can those who do not garden, who have no part nor lot in the great fraternity, who watch the changing year as it affects earth and its growth, how can those keep warm their hearts in winter? They are as those who have no hope. A winter day of the coldest may glow and shine with thoughts of summer, but always provision must have been made for the summer by burying the bulbs, by covering the rosettes of the Canterbury bell or the cut stalks which mark the delphinium root's portion of the garden. These things properly accomplished, the fancy may happily dwell in winter upon the rosy tulip, the golden daffodil, the campanula's full round bells and upon "Larkspur lifting turquoise spires

Bluer than the sorcerer's fires—"

And then the first signs of spring, those days in mid-January when daylight lasts an hour longer than in December; that blue of the January sky which hints intangibly of bluer skies to come; the warmer sun. On such days I venture forth into a snow-covered garden, look carefully over shrubs and trees here and there, scrape the bark of a rose or thorn, hoping to find beneath that faithful strip of green, the proof of life and strength.



In the shadow beneath shrubs, and overtopped by Ariadne narcissus, May finds the blue blossoms of mertensias. Scarcely eight inches high, but they gleam like sapphires, each flower panicle beautifully rich in color and effect

So walking, I come to a spot which, almost hidden by snow, is a source of warm delight; and it is only the mind that makes it so, the memory and the imagination.

On a hot August day of last year, I suddenly realized that a pair of Cox's Orange Pippin trees flanking the entrance of the main garden to the grassy slopes of the orchard were really grown. They cast full-grown shadows. At once chairs were brought, and a garden tea table, and the true enjoyment of those trees began. Two garden benches then were set along the edges of the gravel walk, just within the garden, and also beneath the pippin's shade. The popularity of this sitting place was at once established. Where the two chairs stood just outside the garden, they were backed by tall lilacs growing almost to the height of the young apples, by *Spirea arguta* and by a few *deutzias*, well grown.

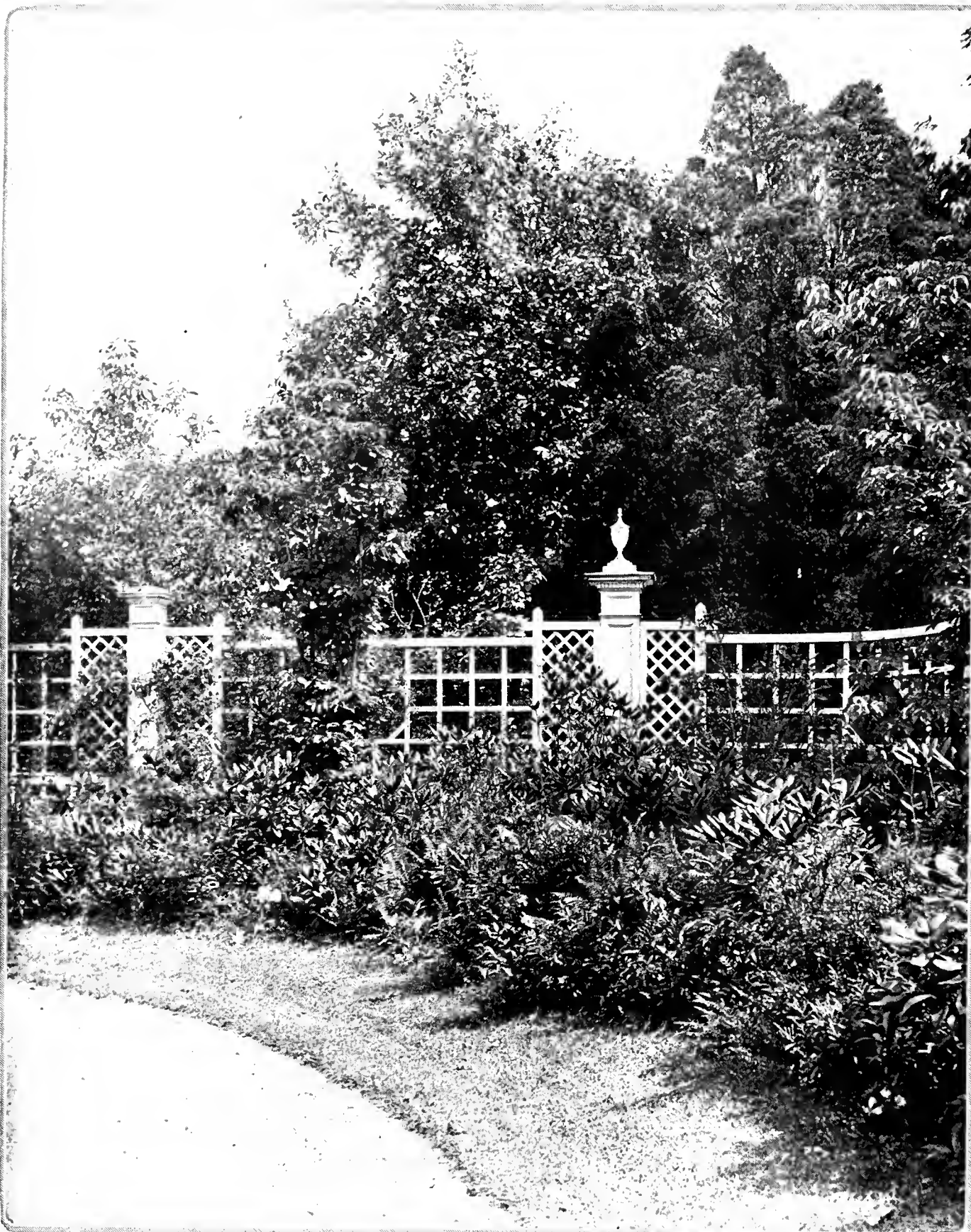
But now the frequent occupation of those chairs began to leave its mark upon the grass, worn spots ap-

(Continued on page 62)

A LATTICED
FORECOURT
on the
ESTATE OF
MRS. ROBERT
HAGER, Jr.

OYSTER BAY, L. I.

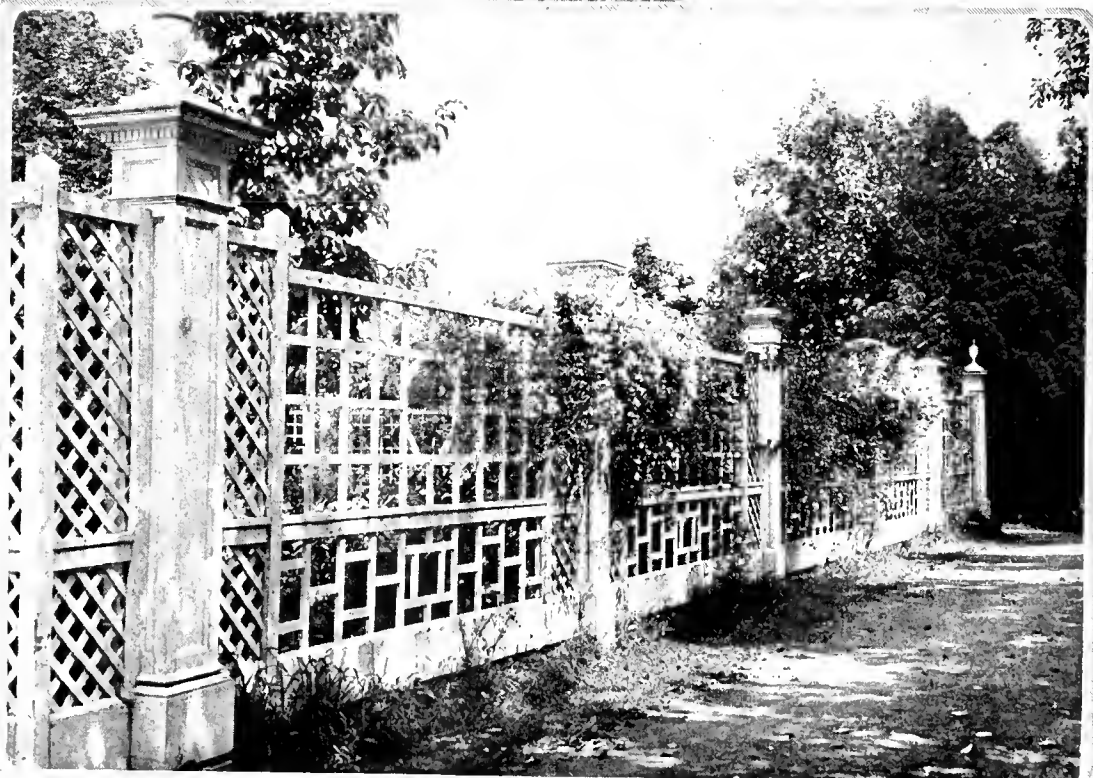
PRENTICE SANGER,
Landscape Architect

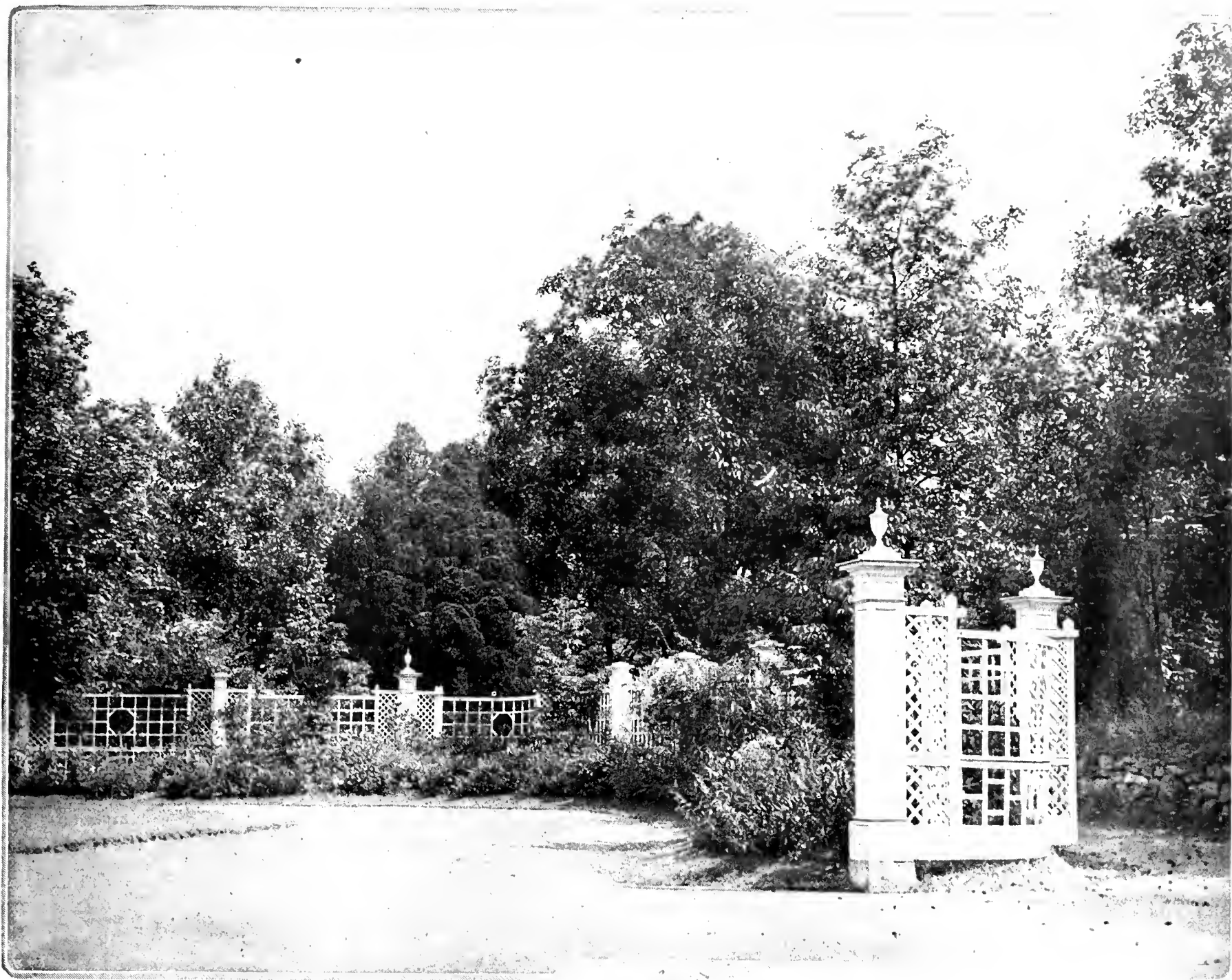


Van Anda

The trellis is used either to enclose a garden, or to separate the various parts so that each can serve its own purpose. On this estate the problem was to plot the drives and planting so that the service end of the house, which is at a lower level, could be easily reached. Consequently, a forecourt was created

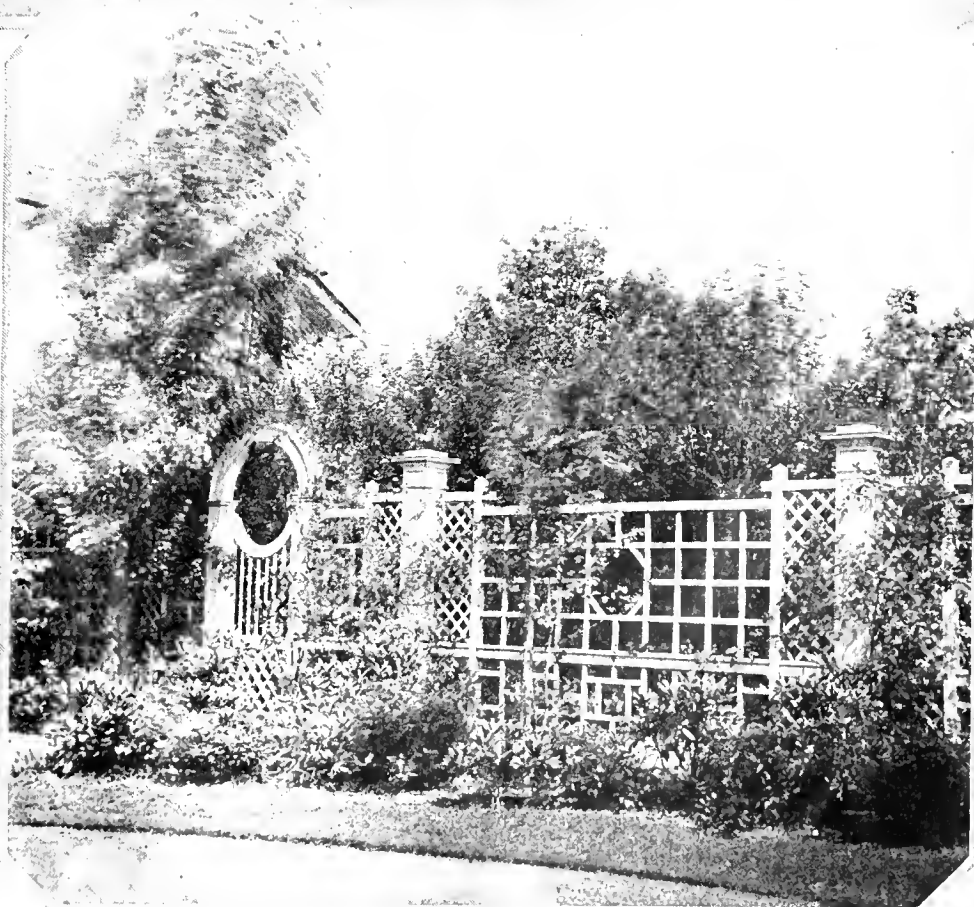
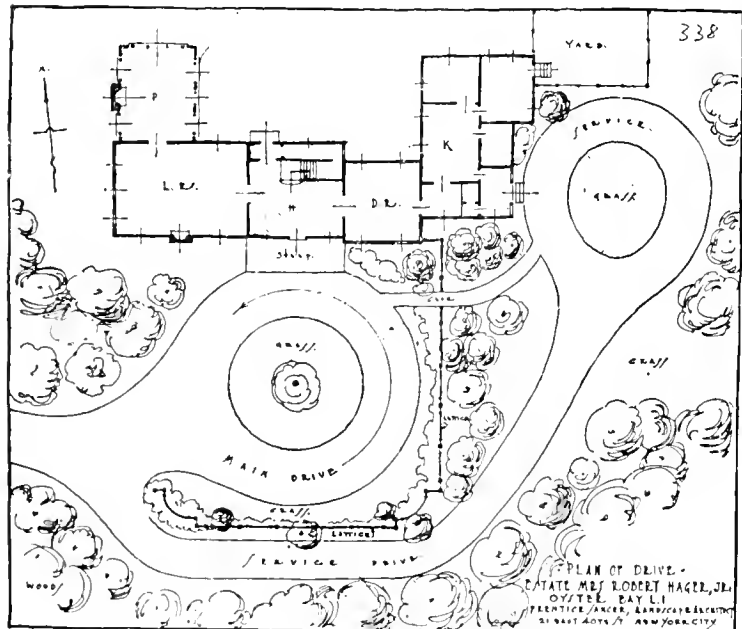
The picture above shows the southeast corner of the forecourt in which are planted rhododendrons, azaleas, ferns, heather and other shrubs especially those with heavy foliage. The rear of the south side of the lattice, shown to the right, fences the service road. It supports Dorothy Perkins roses, clematis paniculata, Lonicera Japonica and Celastrus scandens. The charm of both these views is due, of course, to the design of the lattice itself. A variety of motifs has been used, giving a background that does not grow monotonous





To the left is the forecourt; to the right, the service road. The photograph shows how completely the service road has been screened. From this view can also be appreciated the value of the white painted lattice against the background of the trees

The plan shows the nice economy of space which has been effected by plotting unusual drives and paths so that both the house and service entrances are reached in the easiest possible way, while the front entrance is given the enclosed garden that it requires



A direct route from the front drive to the service is gained by a path that leads through an arched gate. As the house stands on the brow of a hill, at this point the land drops about 6' from the level of the forecourt. The garden view is to the north of the house. This glimpse of lattice and gate is quite one of the most charming on the place. The planting is set out in pleasant relationship to it

THE QUALITY OF CANDLE LIGHT

Since No Other Form of Light Possesses Its Peculiar Character the Candle Will Always Find a Place in the Decorative Scheme of the House

LEONARD CHITTENDEN

SO many generations of good, honest service, of poetry and romance lie behind it that we are apt to take the candle as a matter of course, and taking it that way we are apt to overlook the important rôle it can play in the modern house. Yet candles persist, despite our vast improvements in lighting systems; they are being used more and more. The reason for this lies in the romance that surrounds the candle, in the nature of the candle form and in the peculiar quality of its light.

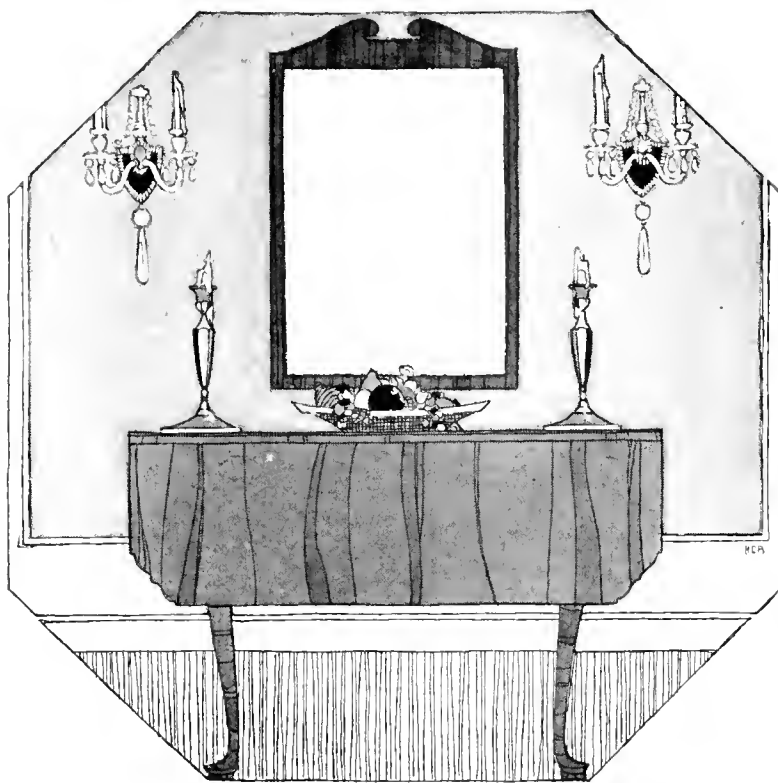
No imitation electric or gas fixture can ever approximate the candle sufficiently to deceive one; in fact, the average imitation candle is such a poor imitation that it had better not be used. The shape may deceive for a moment, but the light never does. Both of them are constant and unchanging. Part of the candle's charm lies in the fact that it isn't permanent, that it is gradually consumed, that its wax runs down the shaft in grotesque stalactites.

CANDLE light is a yellow light and it is soft. It is not a constant power, and that accounts for much of its interest and beauty. Its glow increases in a pleasant, gradual crescendo, flares lustily for a moment and dies off as the wax floods up the dam of the candle rim. Dimmer and dimmer grows the light until the wick seems almost engulfed and the flame strained upward as if being suffocated. Then the dam breaks. The hot wax spills merrily down the shaft—and the flame springs into life again.

Something very human in this—like inconstant endeavor, like the changeable interests of a woman. It is not a steady current, but a pulsation of light; it has a beginning, a climax and an end; a zenith and a nadir. Its softness is the softness of a caress; candlelight does not hurt the eye. Its full flame is at once consuming and consumed. The cycle of its glow is rounded, complete and satisfying.

No other light possesses these qualities. Others are doubtless more efficient, less trouble to care for, safer—but! But complete efficiency lacks romance; many of the beautiful things in the home are manifestly a bother, and we have pushed the Safety First campaign too far.

Candles have a distinct rôle in the lighting system of the modern home and definite provision should be made for them. Unless one wishes to reproduce an archaic interior there is no reason to do all the lighting by candles; in fact, this is inadvisable. It is best to consider candles simply as decorative adjuncts to an installed lighting system, to be used on occasions of festivity or when unusual spots of naked flame are desired in a room.



THE first room in which they naturally find a place is the dining room. Custom today calls for wall fixtures to afford the general light and candles on the dining and service tables. The old-style dome that flooded the dining table has gone out of good usage, and it is well that it has. Sitting at a meal under its glare was like eating in a spot light. Now dinner should be a pleasant ritual and the persons concerned should appear at their best. The gourmet might have relished a flood of light to eat by, but he did not make a pleasant picture. The fairest woman in the world prefers a soft light on such occasions, and she is wise in her preference. Not alone people, but objects—napery, silver and crystal—blend more harmoniously in a kindly glow. Consequently the dome has been relegated to the undesirable; its place is taken by candles.

The use of shades on the dining table candles is merely a matter of preference. Covered, they give a pleasant, colorful glow, but there is much to be said in favor of the naked flame. An electric light hidden in an imitation candle shaft would serve about the same purpose if a shade is used. They are suitable for a restaurant when the refinements of service are not exacting, but in a home one can scarcely conceive of their being adopted for table use. The naked flame of a candle is its point of interest; why then hide it under a shade?

One general criticism can be leveled at most of the candles found on dining tables—they are too low, they remind one of boudoir lights. They can be seen in dozens of houses—dinky little silver candlesticks, one at each corner of the table, with the top coming at about the eye level of the guests. When you speak across the table you have to talk through flame. It is far better to have the lights clustered in a more pretentious candelabra that will hold

the flame up above the heads of the diners. This type of candelabra will also give the table an air of great dignity. Visualize such a table set for, say, six. It is long enough to support two candelabra for six or seven candles each, set toward the ends of the table. An interesting center piece of Italian majolica or Wedgwood stands in the middle between them.

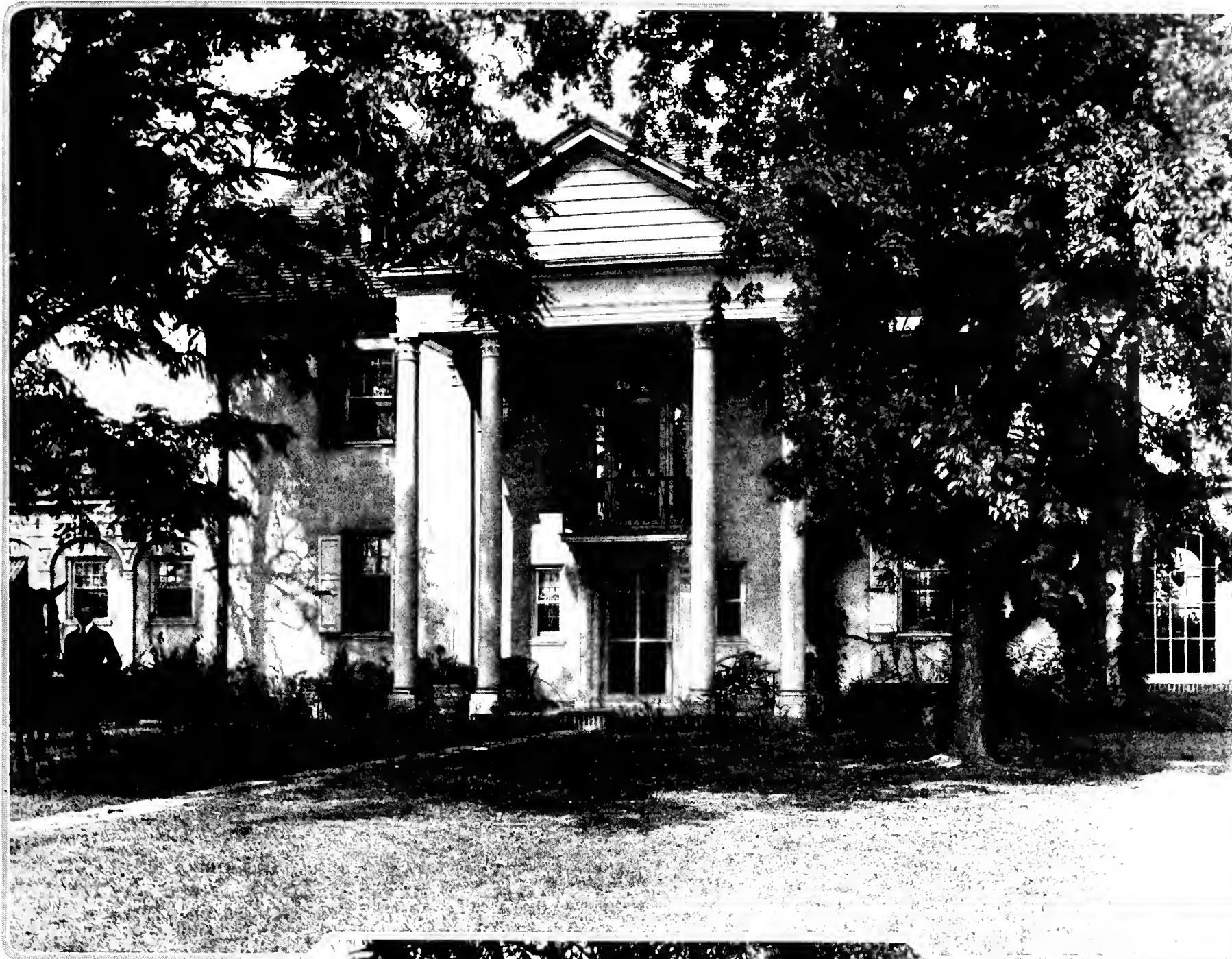
White twisted candles are preferable to the colored variety, although at Christmas time one might follow the excellent Polish custom of using red candles, which give an added air of festivity. We prefer the twisted variety because plain candles are too reminiscent of religious ceremonies, and the one thing the hostess does not want to do is to make her dinner table look like a high altar.

THE living room presents many opportunities for the use of candles. There is usually a mantel shelf on which candlesticks can be placed or even a three-branched light. In rooms which tend towards the Jacobean or Italian one may use floor candelabra of wrought iron in which many candles can be lighted. Certainly in this room the flame should not be covered. When such groups are being burned, there is no necessity for a great deal of general light. The candle should never be obliged to compete with a plenitude of electric bulbs; in fact, these two kinds do not mingle any too pleasantly.

Candlesticks and candelabra for the living room can take such a variety of shapes that one must exercise care in the choice of candles for them. A candlestick without a candle is a contradiction in terms. We must have candles, and we should have them suit their holders exactly. A great pair of Italian altar lights standing on the mantel shelf, for example, require the thick, sturdy type of candle used for Mass lights. They can be purchased at stores dealing in ecclesiastical wares. A Colonial candlestick may require a bayberry dip, and these can be purchased in the shops almost anywhere.

Cautious housewives might be inclined to rail at candles in a bedroom, and yet there is no light in the world more pleasant to read oneself to sleep by. But if caution denies the candle as a night light, then at least give us a candle to light us to bed.

Come up the stairs of a country house and find a row of candles on a table on the landing. They look so simple, so kindly, so wishing you a pleasant rest. You light yours and wander off to your room. They make you feel that life is a little less complex, these night candles; they remind you of the men and women who, if we can believe history, found living a simpler matter than we do.



Good architecture always takes into account the existing features of the site, and if those features happen to be noble trees, then half the beauty of the finished picture is already accomplished. At times it is even advisable to change the plans of a house altogether rather than destroy the trees



TREES AND THE HOUSE

A Study in Southern Colonial

The house illustrating this point is a dignified interpretation of Southern Colonial, a type that requires the immediate presence of large trees and the approach of broad lawns. It is the residence of Dr. Harold Springer, at Centerville, near Wilmington, Delaware. Brown & Whitesides, architects

THE PLANTING FOR THE HOUSE FOUNDATION

General Principles and Specific Details for the Attainment of Good Results—Two Plans and Their Final Effects

CHARLES S. LE SURE, *Landscape Architect*

FOUNDATION planting, at first thought, seems a simple problem, and of course it really would be if we accepted what we see extensively in different residential sections of our cities. It is a simple problem to the landscape architect, but to the householder it becomes difficult if he attempts its solution in the right way. It is easy enough for the amateur gardener to turn over a few pages of past gardening methods and duplicate on his own place some such arrangement of plants as a stiff row of cannas or a few dozen gaudy salvias. But it is a different matter to plan and plant the base of the house according to certain definite principles which will produce the desired effect.

Annuals of all kinds rightly belong to a garden which should be enclosed on at least three sides. More than this, they are impractical and expensive when used about the house. A type of plant should be selected which will give

some effect during the bleak months of winter as well as in the growing season. The best reason, however, for not using them is that they are considered to be in poor taste in landscape art, except where they are combined in masses in regular garden beds or scattered in natural clumps among the shrubs in a large natural border.

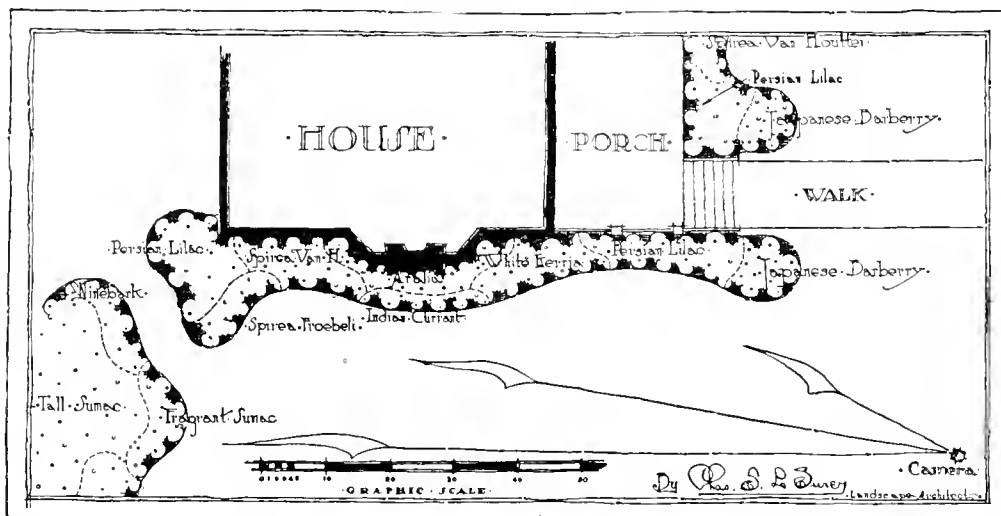
The best materials we have for use in the foundation planting are the hardy flowering shrubs. There are many beautiful varieties to select from, and besides, they offer the permanency so much desired against the house. Excellent effects will result from their proper use.

Generally, as we find foundation planting,

it presents a certain monotony which is tiresome, especially when the same uninteresting effect is repeated for blocks at a stretch. The monotony is the result of using one or two kinds of shrubs in a hedge effect immediately adjacent to the foundation. The only effect is a regular band of green about the house. One writer referred to this method of planting as the "feather boa style". Frequently it consists of a hedgerow of *Spirea van Houttei* faced with another hedgerow of Japanese barberry. Yet when used in the right way, there are no better all-around shrubs than these two.

Foundation planting, it seems to me, is an essential to the completed house and should be done as soon as the building is finished. A new home without an effective planting on the outside is almost as incomplete as the interior without the pictures on the walls or the draperies. Neither is absolutely necessary for physical comfort, but all are needed for

Straight, hedge-like effects should be avoided in foundation planting. The plan at the right embodies the sort of curves and irregularities which should exist

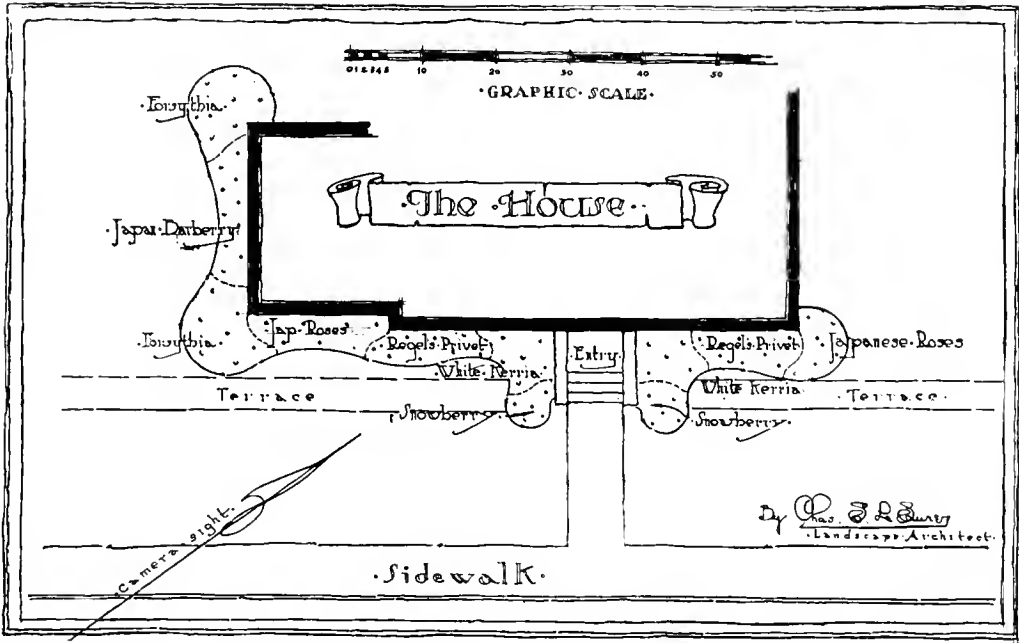


A photograph of the actual planting indicated on the plan shows the effectiveness of variations in height as well as ground space. Seven sorts of shrub are used





The great aim of foundation planting is to tie the house to its site. Without shrubs the house would look bare and uninviting



Only six kinds of shrubs are used in securing this effect. White kerria and snowberry flank the simple hooded Colonial entrance

complete mental enjoyment.

Just a word now about the principles used in this or almost any style of good landscape planting. In the first place, simplicity is most important in the solution of the foundation problem. The reason so many places are spoiled is because of a desire to have every kind of plant advertised. This results in a botanical collection rather than a landscape garden. There must be variety and harmony in the planting. Varieties should be selected which blend easily together to form the general mass effect. Attention should be given to the form of the planting, or the contour of the shrubs. Variety in this respect is secured by setting taller growing varieties at the corners of the house and on either side of the entrances. The other spaces may then be filled in with somewhat lower growing sorts and the taller or accent shrubs faced with lower plants like the Japanese barberry, snowberry, Indian currant, or dwarf spireas and deutzias.

In planting, seasonal effects should be kept in mind. Shrubs should be so selected that the general beauty will be year-round. There should be good flower value in the spring and early summer, attractive summer foliage, brilliant autumn leaves, colored fruits and barks

for fall and winter. There are only about a dozen varieties of shrubs ordinarily used in foundation planting which are refined enough in texture. There are many other good kinds, but most of them are better for border or other types of planting. The twelve varieties are appended at the end of this article.

The shrubs should be planted in thoroughly prepared and fertilized beds of pleasing outline, long, smooth curves being the best. The plans indicate this idea clearly. The distance apart to plant varies with the different shrubs. The spaded beds should be kept cultivated during the growing season until the mass occupies the entire area.

Autumn is the generally recognized season for deciduous shrub planting, for the reason that bushes set then can become thoroughly established before any demands upon them are made by the season of natural active growth.

There is no reason, however, why spring planting cannot be successfully carried out if certain rules are followed.

The shrubs should be set as early in the spring as the ground can be worked. In the interval between their arrival from the nurseryman and actual planting their roots should not be exposed to sun or drying winds which would injure if not really kill the

smaller feeders. If they cannot be regularly planted for several days after receipt it is a good plan to "heel them in"—lay them on their sides along the edge of a shallow trench and cover their roots with earth.

Tall Shrubs	Distance Apart
White kerria	3½'
Aralia pentaphylla	3'
Spiraea van Houttei	3½'
Regel's privet	3'
English Privet	3'
Persian lilac	4'—5'
Low shrubs	
Japanese barberry	2'—2½'
Snowberry	2'
Indian currant	2'
Spiraea Anthony Waterer	2'
Deutzia gracilis	2'
Spiraea callosa alba	2'
Stephanandra flexuosa	2'

CONSIDER THE GARDENER

What He Should Be and What He Often Is—His Rightful Relations to His Work and Employer

ELLEN P. CUNNINGHAM

IN America today, unless the gardens are of the intimate form and size in which many of our colonial ancestors and later such enthusiasts as Celia Thaxter joyed to labor, the ubiquitous pest of which not even a quarantine ruling of the Federal Board of Horticulture can rid our Edens is the labor problem. Gardens may have to be simplified, if they are too large for the sole care of the owner, because a wealth of literature and visits to perfected old-world gardens have stimulated taste beyond the physical power to apply it. How can we escape the wilderness unless more skilled gardeners come to the rescue?

Whatever the nationality of workers at present listed on the family tree as gardeners, they may apparently be anyone shouldering a shovel as a symbol. The dictionary justifies this classification, for it defines "to garden" as not only "to lay out, to prepare, to cultivate land as a garden, to practice horticulture", but "to labor in a garden." So "gardener" is interpreted in various human forms.

WE have found that a gardener may be an untrained day laborer who ignorantly follows or fails to follow directions as he pleases, possibly weeding out even rose bushes without prick of thorn or conscience and hoeing up the precious self-sown seeds. He may be a sporadic worker—perhaps a Norwegian sailing-master, driven to shore tasks by the sinking of so many of his country's ships during the war, and who climbs down from a painter's ladder patiently to extract miniature bulbs from the sod where they have become naturalized. Or there is the odd-job man who with a little general knowledge and experience contracts to care for a place by the season, but who takes no special interest in any particular one, as his attention is distracted by the claims of other places.

Then we have the resident handy man who serves as bathing master in the summer and caretaker in the winter, working in the gardening incompletely—for when some flowers are missed from the beds, they are found lying indoors in their original packets. Again, an ex-blacksmith of Herculean stature, deprived of equine customers, essays kitchen-gardening, growing fruits and vegetables to scale with his own bulk and admitting that he can, where flowers are in question, only distinguish a cabbage from a rose. Finally, there is the chauffeur gardener, who is likely to be called at any moment from the intricacies of mechanics to those of horticulture. Fortunate are the flowers if he is country-bred, and to be pitied if he has been raised in the city.

IN some places the old family gardener still exists, perhaps too illiterate to read or properly pronounce the names of the flowers with which he works such wonders, and skeptical

of everything in print, declaring that you can put anything in books but not in gardens—if he can help it! He respects only bought or home-grown plants, ruthlessly destroying, no matter how beautiful they are, all native vegetation which he calls wild, saying self-righteously that he is "a poor hand to save weeds". Seldom visiting flower shows to absorb new ideas, he sees no necessity for replacing old plants and shrubs with improved new varieties. He has never heard of color schemes, yet by familiarity with local soil, climate and the family taste he is enabled to produce satisfactory results of a certain kind, and he is so devoted to his flowers that he will spend portions of even Sundays transplanting tiny seedlings with his pen-knife. Surely such a man can say "I count not hours by dollars, but with flowers". To this class of gardeners we owe a lasting debt of appreciation for faithful service to the best of their ability. They toiled early and late, in heat and cold, rejoicing in the pleasure of the family as much as in the beloved flowers.

The garden consultants, often highly educated women who assist in ordering and advising as well as in the manual work of planting, are a new type of gardener. And then, our large estates are especially indebted to the scientifically trained private gardeners who have come from Denmark, Germany, England, Scotland, etc., where a man aspiring to become a superintendent is expected to serve years of apprenticeship before assuming the larger responsibilities. In the United States one of the well-known seed houses said that scarcely any young man applying for a position wishes to go as an assistant; every one wishes to be a head gardener, with high wages.

WHY are intelligent, trained private gardeners so scarce? Mr. William N. Craig, President of the National Association of Gardeners, offers several answers. First, that the war has depleted the ranks of gardeners, as of other professions. Second, that salaries for superintendents have not risen proportionately to pay for less skilled workers, and many expert men have gone into more lucrative occupations. Third, it is increasingly difficult to recruit the ranks of gardeners from American boys who are unwilling to give so many years to preparing themselves professionally. Nurserymen and market gardeners are not considered at the moment.

Evidently, if high standards of gardening are to be maintained, more of our young people must be interested in scientifically training themselves as horticulturists and as managers of large and small estates. Nature study classes and school gardens are awakening special powers of observation and emphasizing the practical value of patience and diligent perseverance. As the minds of the boys and

girls expand, let us further open their eyes to the joyous possibilities of self-expression in outdoor life, before youth is stifled in the commercial confines of the city where, amidst the ever-increasing roar of industry, the call of the country is heard too late. Public and private enterprise must combine to throw searchlights on the path to be chosen, revealing the mysteries of science as related to horticulture. Even soil, when discoursed upon by such a man as Professor Button of the Farmingdale, L. I., State School of Agriculture, teems with history, science, poetry and religion, as he explains how destinies of nations depend upon the character of their soil, and how, by altering it scientifically, the trend of civilization is changed. Furthermore, poetry and religion draw their inspiration from the beauty of bloom issuing from the soil.

ONCE the desire to study gardening is created, how is it to be gratified? Glimpses at home and abroad show some of the methods of training gardeners. In Europe there are special schools. In England alone, last summer, Miss Elizabeth Leighton Lee, Director of the School of Horticulture for Women at Ambler, Pa., visited a dozen of the many schools for women in Great Britain. On the Continent, familiarity with three modern languages is sometimes required, and a health certificate, as conditions of admission to classes, thus hinting at the high standards for gardeners.

In this country, in addition to the public opportunities offered by colleges and botanic gardens, the garden clubs are not only educating thousands of their members in practical planting of public and private grounds, but, like the Woman's National Farm and Garden Association, are giving scholarships for the training of women gardeners. For two summers a new departure has been successfully made by Mrs. James Duane Livingston, who opened her place, "Garden Home", at Barnstable, Mass., to young women coming from such elaborate homes that the multiplicity of gardeners and domestics prevents the future mistresses of estates from learning gardening and household management.

Another opportunity for training is offered by Mrs. Samuel T. Bodine of Villa Nova, Pa., whose extensive estate and eminent superintendent-gardener, Mr. Alexander McLeod, have formed an exceptional combination. Young girls are received here for practice and instruction, are partially paid while learning, and have model housing accommodations. Mr. C. T. Crane's estate, at Ipswich, Mass., has also employed young women under the superintendent-gardener, Mr. Cameron. An October conference at the Massachusetts College of Agriculture is said to mark a new epoch in

(Continued on page 62)

A LITTLE PORTFOLIO OF GOOD INTERIORS

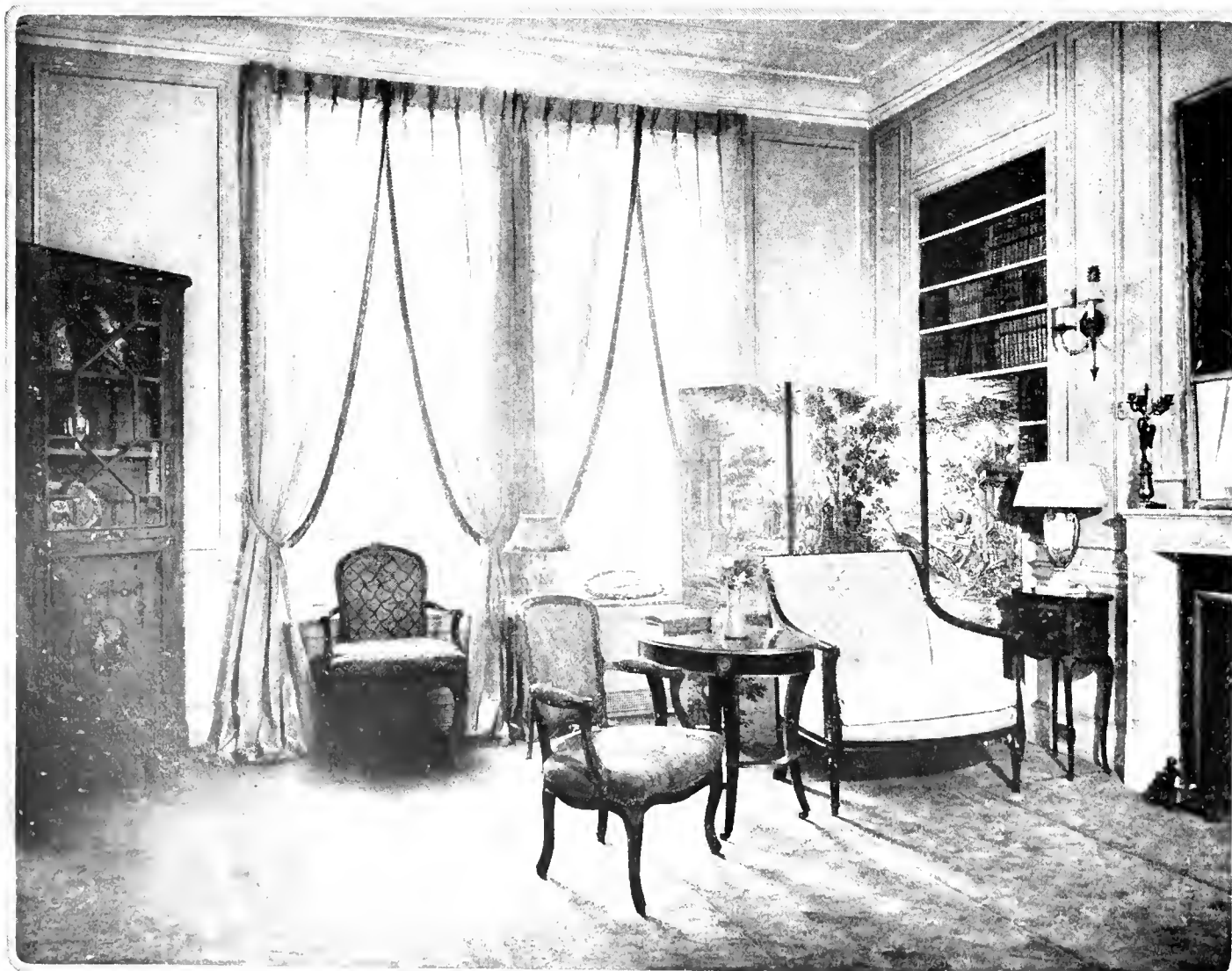
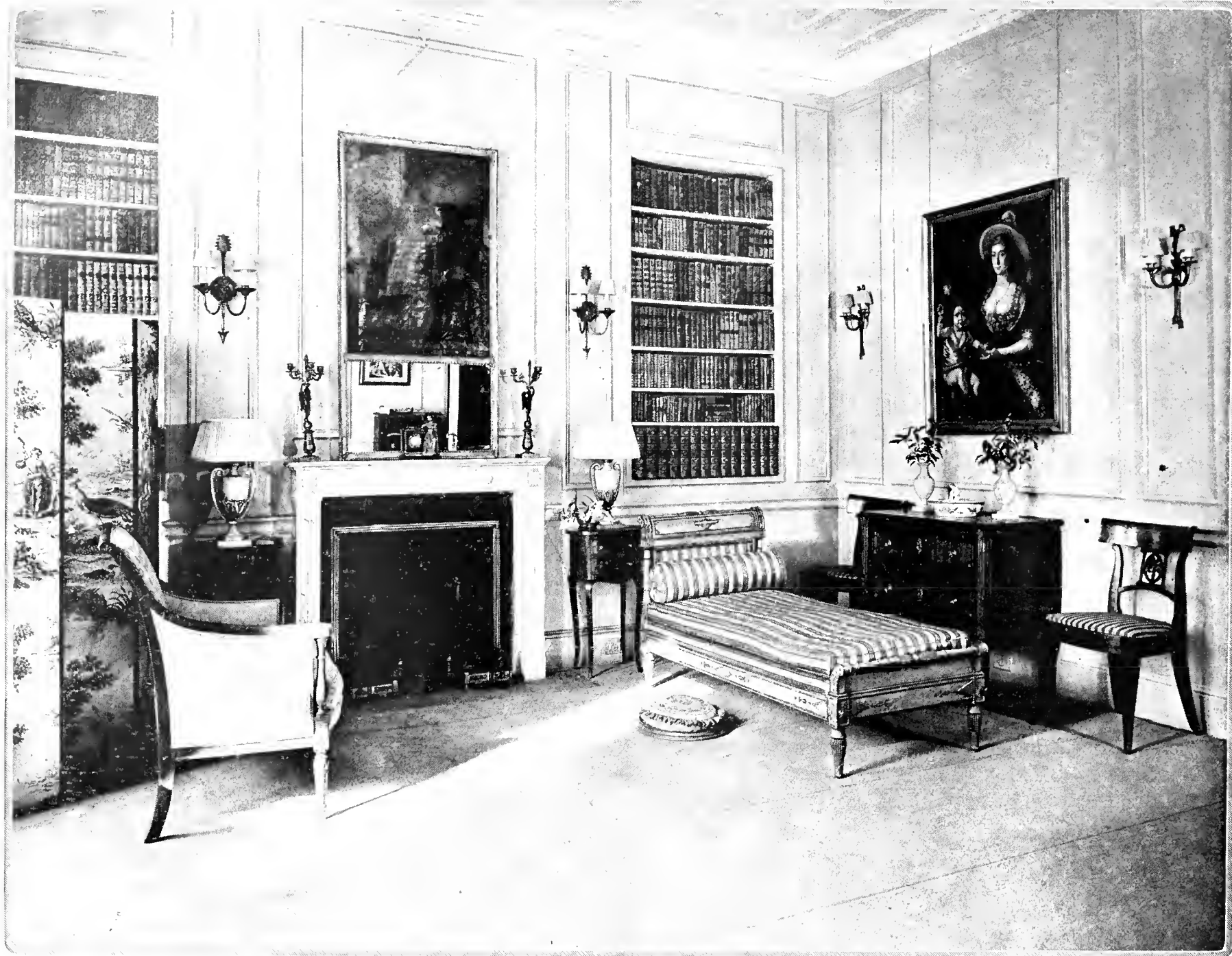


Hewitt

Linen-fold paneling was the graceful product of a dignified era in furniture creation and its use in this library helps to create the dignified atmosphere the room deserves. It is surmounted by old red damask. The table is Elizabethan

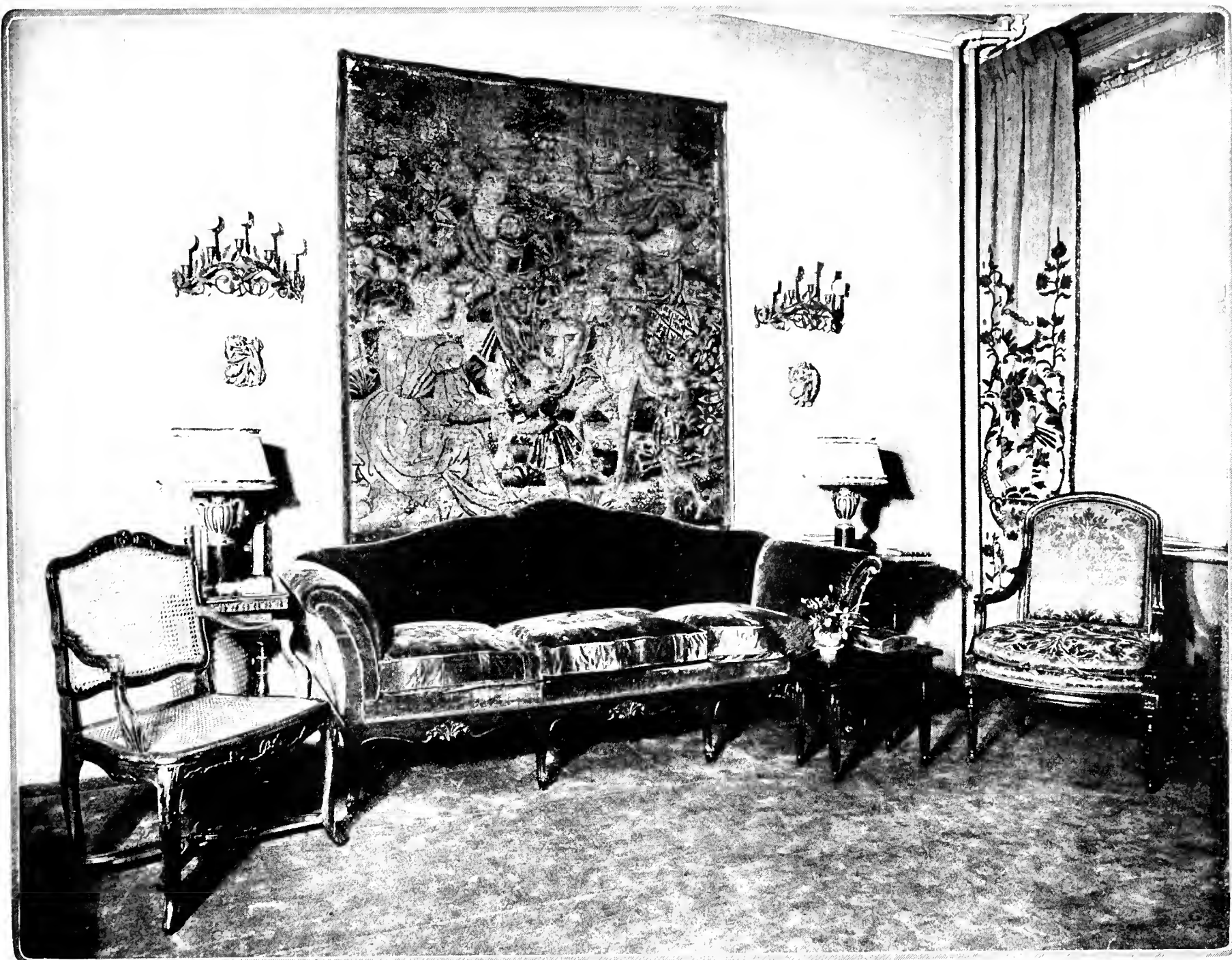


Leaded windows set in stone frames form one side of this Gothic dining room. Another is paneled in a number of motifs characteristic of that age. Jacobean chairs are used here with an Elizabethan table. The ceiling is of molded plaster



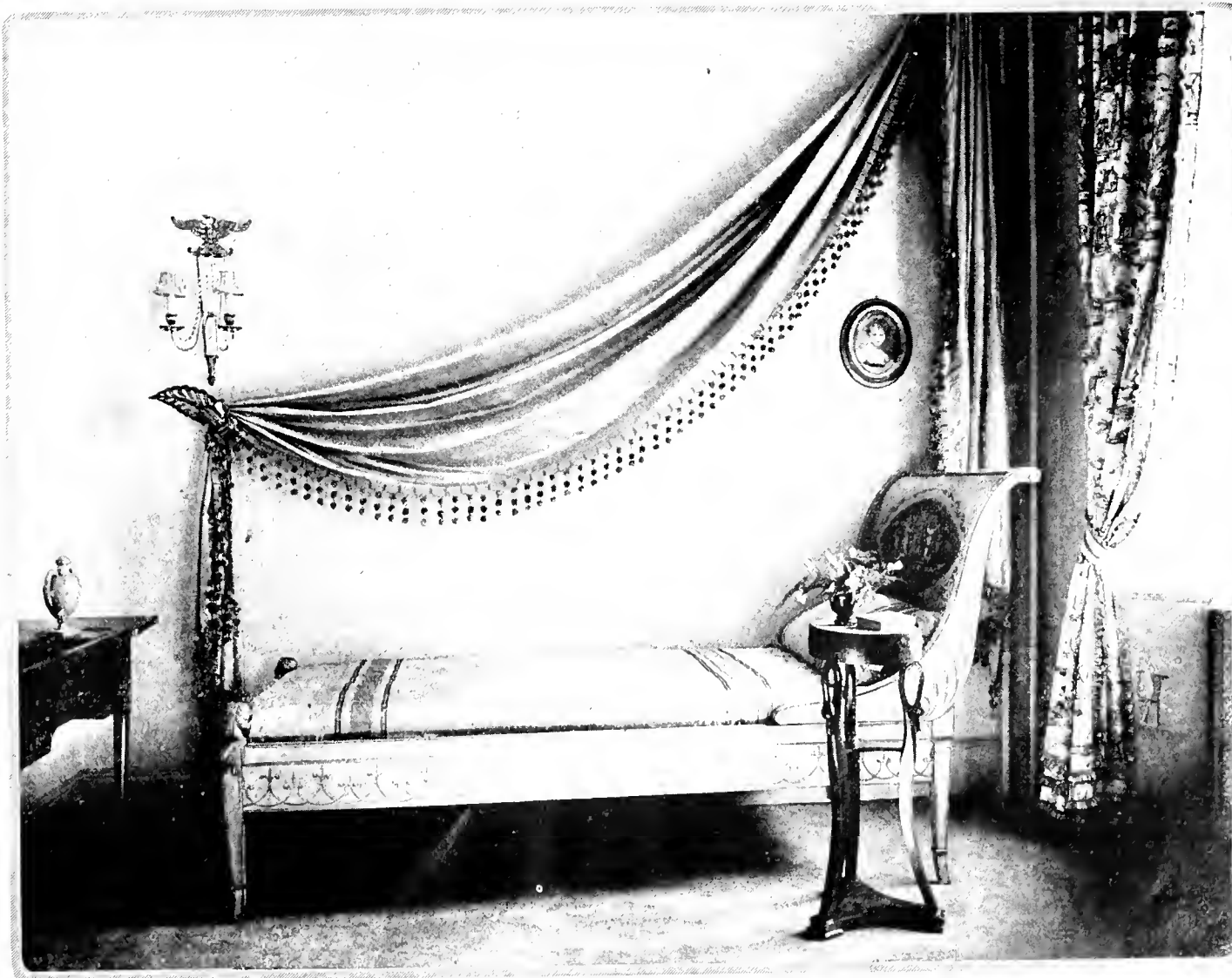
France of the 18th Century had an elegance which, expressed in furniture, can readily be adapted to the town or country house of today. We find that spirit crystalized in this living room. The walls are paneled and painted yellow. The furniture is of the epoch, some pieces being pronouncedly Directoire

Another view of this living room shows the gold taffeta hangings, the Toile de Jouy screen and the cabinet painted in dull green. The mantel is Italian. On the old painted day bed, which is gray and gold, is a satin cover of striped gray and green. Fakes, Bisbee, Robertson, Inc., decorators



In another living room by the same decorators is found the spirit of 18th Century Italy. The walls are pale green. The sofa, in wine colored velvet, has for background a Renaissance tapestry. The lighting fixtures are modern Italian iron. Tan linen hangings are embroidered with crewel work

The Directoire atmosphere is created in this bedroom, where yellow walls form a ground for the Directoire bed in gray and gold, canopied and covered with gold taffeta of purple and blue stripe. Toile de Jouy hangings of yellow and lavender are edged with gold. Fakes, Bisbee, Robertson, Inc., decorators



EXPERIENCES WITH DAHLIAS

JOSIAH T. MAREAN

For the past twelve years Supreme Court Justice Marean has made the growing of fine dahlias his especial hobby. In the creation of new varieties he finds a delightful pastime and that deep satisfaction which comes to one who, though well past three score years and ten, is still active among his own flowers.

His flowers have won many prizes and amply justify the pride of their creator in them. It is a privilege and pleasure to be able to present to the readers of HOUSE & GARDEN this article from a man who has done so much for the development of one of our finest garden flowers.—Editor.

DURING many years of gardening one of the first things that I have learned is that it pays to confine oneself to the really superior things. When one considers the time and expense given to growing plants and flowers, the initial cost for the procuring of the material pales into insignificance and therefore plays no important rôle whatsoever. It has therefore been my principle to purchase for my private gardens always the choicest that money can buy, rather contenting myself with fewer flowers, if necessary, so long as they be superior.

This principle I followed some fifteen years ago when I became interested in dahlias of the better sorts as then available. Soon the growing of these plants became a great hobby with me and I began to realize what a source of pleasure and excitement it would be to create a new strain, finer than any existing, through careful selection, segregation and patience.

Indispensable Flowers

After amusing myself for a few years with my dahlias, they became a great fascination, and, particularly at the autumn of my life, I have become enamored of these beautiful flowers, which, in my opinion, are indispensable and which make the garden gay throughout the fall until the heavy hand of the frost descends upon them and ruthlessly destroys in one night that which it has taken an entire season to create.

From year to year I have grown at my country place at Green's Farms, Conn.—which is in a very beautiful, rolling section of country between Bridgeport and Norwalk on Long Island Sound, with a wonderful view of Long Island in the distance—three or four thousand seedlings, using only the best seed procurable from my own plants. This scheme I am still pursuing; it affords me the same sort of excitement which as a boy I found in my matinal visits to the fish-lines set the night before. Now and then something worth while was pulled out of the water.

A great man is born once in a while, but



Levick

The view through the arch into Judge Marean's formal garden shows the effective way in which the dahlias are combined with other flowers



"Hercules", a dahlia of enormous size, is tangerine color blended with deep yellow. This and other photographs by courtesy of John Scheepers, Inc.

the majority of children, whatever their parentage, turn out to be just plain "folks". Dahlias follow the same law, and out of the mass I have found each year only a few worth saving. These I remove from the seedling garden and try them out in my ornamental gardens before selecting further.

Hybridizing

When one gives some study to the natural laws which govern the evolution of a superior strain of dahlias, which I have done for some ten or twelve years, one will find that what is called the hybridist, who laboriously combines two existing varieties, is wasting his time. No matter what their parentage, not more than one in five hundred new varieties thus obtained is in any way superior to, or the equal of, its immediate parents. The rest are just common stuff.

The matter of hybridizing may just as well be left to the bees, only seeing to it that none but the best existing varieties are growing in the neighborhood. Out of the twenty-five thousand seedlings which in the last twelve years I have grown from seed taken from the best of my plants, I have obtained only about fifty varieties which I consider superior. Whether they are superior or not I leave to their record in the American Dahlia Society Shows of the last six years.

I doubt very much whether the deliberate hybridist can exhibit any better results.

Of course, new varieties of some sort are easily produced by any amateur. But the evolution of a superior strain is a work that demands a long period of time, infinite patience and great expense.

It seems impossible adequately to describe dahlias as to form and color; none is of any pure prismatic color and few adhere strictly in form to any of the types which have been arbitrarily adopted for their description. I have divided my dahlias into two classes—those of superlative and unrivalled merit for both size and beauty, and those which fall a

(Continued on page 76)



From left to right, "Mrs. E. T. Bedford", "Judge Marean" and "Le Toreador", three of the Judge's splendid dahlia creations, all of the decorative type

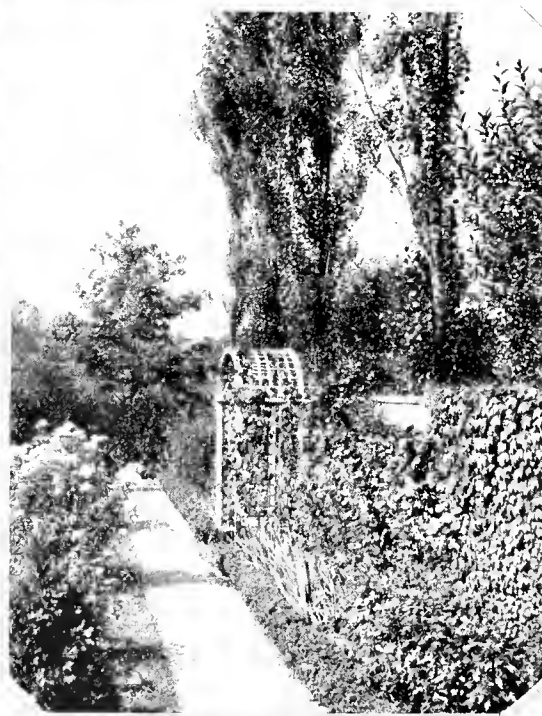
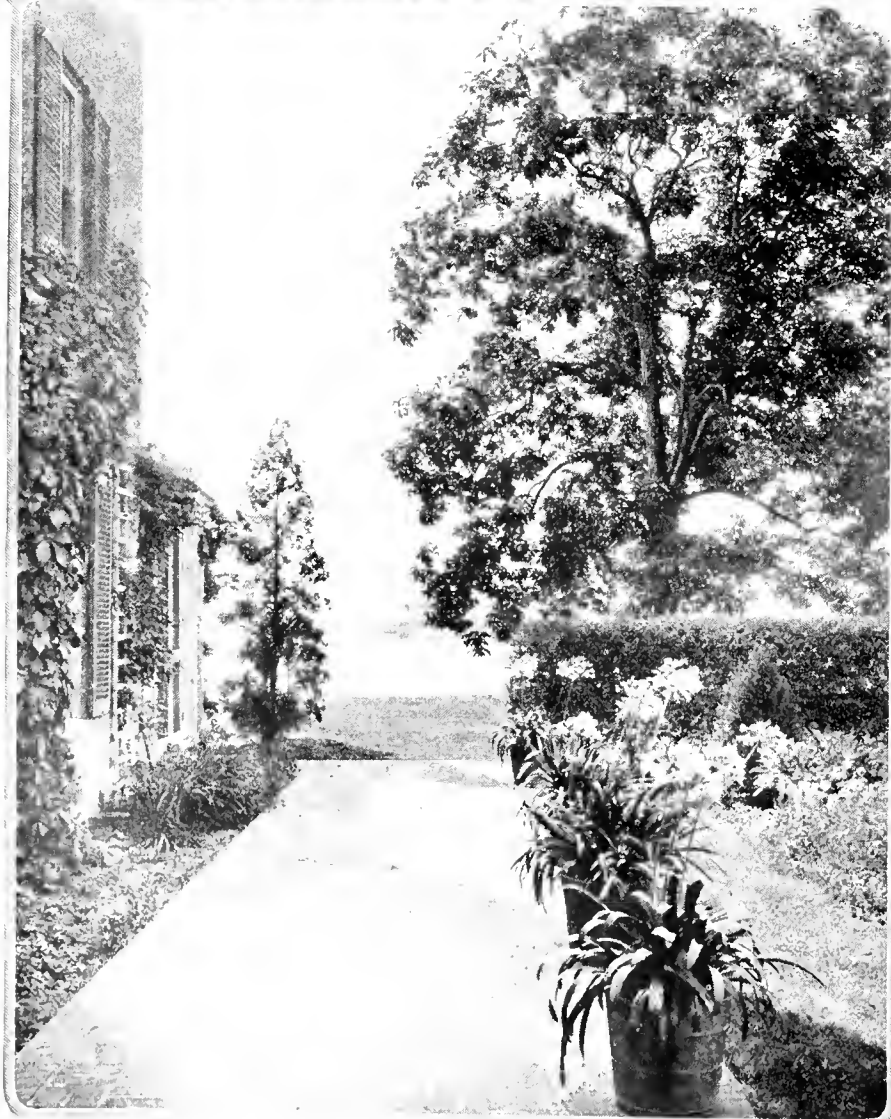


A single plant of "Mrs. Josiah T. Marean". The blooms are of the peony type, old rose in color with golden shadings showing at their bases



From left to right these are "Venus", "Mephistopheles", "Marion Weller" and "Peg O' Me Heart". All are very large and colored, respectively, creamy white suffused with lavender; ruby red with

minute golden points on the petals; chrome yellow with darker shadings; and old rose shaded golden yellow. Imagine the display value of such splendid varieties in the formal garden beds



Northend

Small gardens, especially those intimately connected with the house, are coming more and more into favor. This one is close enough to the house so that the living room windows overlook the vividly colored picture of blending flowers

In this tiny plot a wind break is provided by a high brick wall on one side, the house on another and a privet hedge on the third. Back of the wall are planted Lombardy poplars. The flowers are planted in beds around a central sundial

Advantage is taken of the view. The curve of the shore around the bay and the distant stretch of sea are commanded by this broad brick walk beside the house. It breaks the hedge on the shore side and opens up the garden's vista

The GARDEN of RODMAN PAUL SNELLING NEAR BEVERLY FARMS, MASS.

ROSE STANDISH NICHOLS,
Landscape Architect

HOUSE & GARDEN'S GARDENING GUIDE



A Condensed Ready Reference for the Year on Culture and Selection of
Vegetables, Flowers and Shrubs and for Planting, Spraying and Pruning



SHRUBS FOR EVERY PURPOSE

SHRUB	COMMON NAME	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
For Masses and Borders					
Buddleia	Butterfly shrub	6'-8'	Pink, lilac, violet	July to frost	A new flowering shrub, but one of the best; sunny position and fairly rich soil. Flowers are delightfully fragrant. One of the best of the smaller shrubs; very fragrant. Very free flowering; a great favorite for grouping. Good for cutting; best effect obtained through massing with other shrubs; charming flowers. Large yellow flowers blossom before the leaves appear. Most striking when clumped; strong grower; free blossoming.
Calycanthus Floridus	Strawberry shrub	4'-6'	Brown	May	
Clethra	Sweet pepper bush	5'-7'	White	July-Aug.	
Deutzia	Deutzia	4'-6'	White, pink	June	
Exochorda grandiflora	Pearl bush	5'-6'	White	May-June	
Forsythia	Golden Bell	4'-5'	Yellow	April	
Lonicera tartarica	Tartarian Honeysuckle	4'-6'	White, pink, yellow, red	May-June	
Philadelphus	Mock-orange	6'-10'	White	June	
Prunus	Flowering plum	8'-10'	Deep pink	May	
Rhus	Sumach	15'	White	July-Aug.	
Ribes	Flowering currant	4'	Yellow	April-May	Profuse bloomers; a valued and favorite shrub. Flowers of a beautiful shade. Suited for damp places; brilliant in the fall. Fragrant; nice foliage; grows well even in moist spots. A shrub of exceptional gracefulness. There are many varieties; each has some good point. Graceful; long spikes; flowers late in summer. Of robust habit, blooms profusely, and easy growth.
Spirea	Bridal Wreath	4'-6'	White	May-June	
Viburnum	Snowball	12'	White	May-June	
Vitex	Chaste Tree	5'-6'	Lilac	Aug.-Sept.	
Diervilla	Weigela	6'-8'	Red, white, pink	June-July	
For Individual Specimens					
Althea	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	Among the best of tall shrubs; very hardy. Leaves of many distinct shapes and attractive coloring, especially in early spring. Unique tropical looking. White fluffy seed pods in fall. Flowers before leaves appear; very attractive. Very distinctive and attractive in appearance; flowers resemble fringed decoration. Not symmetrical in shape but very striking; foliage highly colored in autumn. Very distinctive; flowers in feathery clusters.
Acer Japonica	Japanese maple	6'-10'	Foliage, various	Aug.	
Aralia spinosa	Angelica tree	10'-15'	White		
Baccharis	Groundsell tree	10'-12'	Rosy pink	April-May	
Cercis	Judas tree	10'-12'			
Chionanthus	White fringe tree	8'-12'	White	June	
Cornus	Dogwood	15'-20'	White, red	May	
Rhus Cotinus	Smoke tree	12'	Smoke colored	July	
For Hedges and Screens					
Althea	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	See above; plant close, 15" to 18". Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries. Very attractive; many different forms; long lived. Colored fruits. Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles. Most popular formal hedge plant; plant close, 8" to 10"; prune to shape frequently. New varieties harder than California. Set 15" apart; makes a dense hedge; requires a little pruning. Plant 1½' to 2' apart; very graceful in formal hedge; especially for boundary lines. Plant 2' to 3'; very fragrant; good for along walls, etc. Japonica latest blooming.
Berberis	Japanese barberry	3'-4'	White, red	May-June	
Crataegus	Hawthorne	12'-15'			
Hydrangea paniculata	Hydrangea paniculata	6'-10'	White to rose	Aug.-Sept.	
Privet	Privet	To 8'			
Pyrus	Japan quince	6'-8'	Bright scarlet	Early May	
Spirea	Spirea	6'-8'	White	May-June	
Syringa	Lilac	15'-20'	White, pink, lilac	May-June	

VINES

VINE	COMMON NAME	FLOWERS	REMARKS
Actinidia	Silver vine	Whitish, with purple centers; A. Chinensis, yellow	Very rapid growing with dense foliage; good for arbors, trellises, etc. Edible fruits after flowering. Good where dense shade is not required; very graceful in habit. Most popular of all vines for covering smooth surfaces such as brick and stone walls, etc. In setting out dormant plants prune back to 6". Semi-climbing, especially good for covering rough stone work, tall stumps, porch trellises, etc. Unique and attractive foliage. Extremely hardy and robust; most satisfactory late flowering vine. Especially good for porches. Flowers followed by feathery silver seed pods. Extremely hardy; good in place of English ivy in cold sections. Evergreen. Old favorite; one of the most popular for porches and trailing covers. Sunny position; good variegated foliage. Of twining, not clinging habit, especially good for pergolas, etc. Attains great height with suitable support. Sunny position; rich soil.
Akebia	Akebia	Violet brown; cinnamon center in spring	
Ampelopsis	Boston ivy	Foliage highly colored in fall	
Bignonia	Trumpet vine	Very large trumpet shape; red or orange	
Clematis paniculata	Virgin's Bower	Fragrant pure white flowers in August and September	
Evonymus	Evonymus	Foliage, green or green and white	
Honeysuckle	Woodbine	Red, yellow and white; very fragrant	
Wistaria	Wistaria	Purple or white; immense pendent panicles	

SUMMER FLOWERING BULBS

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
Anemone	12"-18"	White, crimson, pink, blue	July-Sept.	Plant in May in sheltered position, in groups, about 6" x 6". Hardy. Start in heat, or plant in rich, light soil in open. Water freely. Plant suitable varieties in rich warm soil. Plenty of water; store for winter in warm temperature. Start in heat, or plant dormant roots in rich soil. Store for winter. Sheltered, semi-shaded position, light rich soil. Store in warm place. Start in heat or outdoors after danger of frost, in deep, rich soil; thin and dishud for good blooms. Succession of plantings from April to June for continuous bloom; store cool for winter. Single and double forms; easily grown; good for cuttings. Culture similar to that of gladiolus. Plant 3" to 6" each way; take up or protect. Culture same as above but should be stored for winter. Plant out in May, or start in heat. June and July planting for late flowers. Good for masses or horders; plant two clumps, in early spring. Store like gladioli.
Begonia	12"-18"	Pink, yellow, red	June-Sept.	
Calla	18"-24"	Yellow, white	June-Sept.	
Canna	2'-6'	Pink, yellow, red, white	June-Oct.	
Caladium	18"-5'	(Foliage) green or variegated	June-Oct.	
Dahlia	2'-6'	White, pink, yellow, red, variegated		
Gladiolus	2'-5'	Pink, red, white, yellow	July to frost	
Ranunculus	2'	White, yellow, scarlet	May-June	
Montbretia	2'-4'	Red, yellow, scarlet	June-Oct.	
Tigridia	18"	Blue, pink, yellow, scarlet	June-Oct.	
Tuberose	2'-3'	White	July-Sept.	
Zephyranthus	8"-10"	White, pink	June-Sept.	

FLOWERS FOR EVERY PLACE

DIRECTIONS

For Beds and Masses

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
Asters (A)	18"-30"	Various	July-Sept.	Protect from aster beetle by hand picking and Paris green.
Begonias (TP)	12"-18"	White, pink, red	May-Sept.	Very free and continuous flowering; bushy, compact growth; good for edging. (P)
Cosmos (A)	2'-8'	White, pink, red	August to frost	Very graceful and artistic; good for backgrounds or massing against buildings, fences, evergreens, etc. (P)
Celosia (A)	18"-4'	Red, yellow	June-Sept.	Colors rather crude but brilliant; good effect at a distance.
Heliotrope (P)	12"-24"	Blue and white	May-Sept.	Flowers freely until frost; give good soil; fragrant. (P)
Marigold (A)	10"-36"	Pale gold to orange	July to frost	Easily grown, free flowering; select color with care, avoiding mixtures.
Nasturtium (A)	12"-24"	Various	July to frost	Especially good for new or poor soil; for best flowers soil must be not too rich.
Pansies (A)	6"	Various	May to frost	For immediate show get old plants, but for a long season new plants just beginning to bloom. (P)
Petunia (A)	12"-24"	White to claret mixed	July to frost	Use named varieties, or keep in seed-bed until first blossom opens before transplanting. (S B)
Phlox Drummondii (A)	12"-36"	Various, brilliant	July to frost	Unsurpassed, brilliant and harmonizing colors; many fine named varieties. (S B)
Salvia (A)	12"-36"	Scarlet	August to frost	Unequalled for brilliant massed effect; select variety for height wanted; pinch back for stocky plants. (P)
Verbena (A)	6"-9"	Various	July to frost	Most brilliant for low, spreading, carpet growth; flowers to hard frost. (P or S B)

For Edges and Borders

Ageratum (A)	12"	Blue, white	June to frost	Compact, upright growth; will not spread out over walk. (P or S)
Alyssum, Sweet (A)	6"-12"	White, lilac	May to frost	Trailing or spreading; very graceful in habit. (P or S)
Bellis perennis (HHP)	6"-8"	White, pink, red	April-July	Neat, compact, cheery; wonderful number of little daisy-like flowers. (P)
Marigold (Dwf. Str.) (A)	9"-12"	Orange and yellow	June to frost	Dwarf sorts in named varieties very effective for narrow borders. (P or S B)
Myosotis (B)	6"-12"	Blue, white	April-July	Best blue edging plants, especially dainty. (P)
Zinnia (Dwf. Str.) (A)	12"-18"	Crimson, yellow and white	June to frost	Neat, upright, formal effect; dwarf varieties, selected colors.

For Shady Place

Antirrhinum (P)	24"	White, red, yellow	July-Sept.	Select dwarf, medium or tall varieties as wanted; stake tall sorts loosely.
Aquilegia (P)	12"-36"	White, orange, blue	June-July	Graceful, open habit of growth; fine in combination with other things.
Canterbury Bells (B)	18"-30"	Pink, blue, white	June-August	Wintered over plants or started early in heat; avoid crowding. (P)
Delphinium (HP)	3'-4'	Blues	July-Sept.	Germenate in garden for bloom; started in heat will bloom first season. (P)
Digitalis (B)	12"-36"	White, pink, purple	June	Easily grown old favorites; wintered over plants or started early in heat. (P)
Myosotis (B)	6"-12"	Blue, white	April-July	See above; good for moist situations; some fine new varieties. (P)
Pansy (A)	6"	Various	May to frost	Succeeds in partial shade, but blooms more freely in sunshine.
Poppy (P)	12"-18"	White, yellow, orange	May-Sept.	Long season of bloom; one of the most satisfactory of all; start early. (S)
Schizanthus (A)	24"	Mixed—yellow to lilac	July-August	Exceptionally gay, free flowering dwarf sorts for borders. (S)
Torenia (A)	8"-15"	Blue, white	July-Sept.	Trailing, especially fine for porch hanging baskets, etc.

For Cutting

Arctotis (A)	12"-15"	Rich, various	June to frost	Easily grown, give sunny situations; start in heat or outdoors. (P or S)
Asters (A)	18"-30"	Various	July-Sept.	Protect from beetles; dishud for finest flowers. (S or P)
Calliopsis (A)	12"-18"	Yellow (orange-brown)	June-Sept.	Give plenty of sun; keep dead flowers cut off. (S)
Chrysanthemum (A)	12"-36"	Various	August-October	Very showy; pinch back to get bushy plants. (P or S B)
Cosmos (A)	2'-8'	White, pink, red	August to frost	See above; start in heat for early cutting. (P or S)
Dianthus (A)	10"-18"	White to rose	August to frost	Exceptionally easy growth; brilliant, rich colors; avoid crowding. (S)
Gypsophila (A)	12"-24"	White	June-Sept.	Unexcelled for use with other cut flowers; small sowing every month. (S)
Poppy (P)	12"-18"	White, yellow, orange	May-Sept.	Cut opening buds; keep old flowers cleaned off; avoid crowded plants. (S)
Salpiglossis (A)	12"-24"	Crimson, rose, purple, white	June-Sept.	For stronger flowering plants start early; use selected colors. (P or S)
Scabiosa (P)	15"-30"	White, black-purple, blue, rose	July to frost	Old favorite but one of the most satisfactory; try improved named varieties; avoid crowding; cut flowers.
Sunflower (A)	3'-7'	Yellow	August-Sept.	Great variety; continuous supply; sunny positions; keep cut.
Shasta Daisies	15"-18"	White	August to frost	One of the longest keeping, especially good; wintered over plants, or start early; seeds.

For Fragrance (Cutting)

Centaurea (Sweet Sultan) (A)	24"-30"	Rose, lavender	June-Sept.	Make second sowing; favorite old "Sweet Sultan."
Heliotrope (P)	12"-24"	Purple, white	May-Sept.	See above; select most fragrant plants for stock. (P)
Marguerite Carnations (P)	15"	Blue to white	May-Sept.	Bloom early from seed; give good stand; selected colors. (S B)
Mignonette (A)	12"-18"	White, yellow, pink, red	July to frost	Sow every month or so for succession; cool, moist soil. (S or S B)
Stevia (TP)	24"	Pale gold to orange	July to frost	Free blooming, one of the purest whites. (S or S B)
Stocks (A)	12"-24"	Lavender, pink, yellow, scarlet	June-Sept.	Give rich soil; start indoors or in seed bed and transplant twice to select double flowers only. (P or S B)
Sweet Peas (A)	2'-6'	White, rose, pink, crimson, mauve	June-Sept.	Plant deep, avoid overcrowding; water abundantly; keep old flowers picked. (P and S)
Wallflower (B)	12"-30"	Brown (yellow)	July-Sept.	Winter over or start early in heat to get flowers first season. (P)

For Climbing

Canarybird Vine (A)	10'	Canary yellow	June to frost	Fringed, bright yellow flowers, very unique; rapid grower. (P or S)
Cardinal Climber (A)	30'	Scarlet	July to frost	New rapid grower; unparalleled for brilliant display; soak or file seeds. (P or S)
Dolichos (Hvacinth Bean) (TA)	10'	Purple, white	Mid-July to frost	Easily grown; very free flowering; good for screening. (S)
Moonflower (TA)	15'-30'	White, blue	August to frost	Unique and fragrant; some new good varieties; start early for best results. (P or S)
Morning-glory (TA)	15'	Mixed	June to frost	Old favorite but greatly improved; for covering fences, tubish heaps, etc., as well as climbing.
Nasturtium (A)	6'-10'	Crimson, maroon, orange, white, rose	June to frost	See above. Use self-colors for most striking effects.

NOTES: "A" annual; "B" biennial; "P" perennial; "HP," "HHP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.

Annuals flower, mature, seed and die in a single season.

Biennials become established the first season, and flower and seed the next spring or summer; by starting early or under glass, most of them flower the same year, like annuals.

Perennials flower and seed year after year; by early sowing many of them will flower the first season.

"Hardy" annuals, biennials, or perennials are those capable of resisting cold, and may be planted or sown with the hardy vegetables.

"Tender" annuals, biennials, or perennials require warm weather, and should not be planted until "corn-planting time."

"Half-hardy" biennials and perennials are those capable of resisting frost, but not of surviving the winter without protection.

In the Directions: S—sow seed in the open, where plants will bloom. S B—sow plants in seed bed or border, to transplant to permanent positions. P—plants from frames, greenhouses, or florists.

VEGETABLES FOR A CONTINUOUS SUPPLY

VEGETABLE AND TYPE	REPRESENTATIVE VARIETY	FIRST PLANTING	SUCCESSIVE PLANTINGS Weeks Apart	AMOUNT OR NUMBER FOR 50' ROW	DIRECTIONS
Bean, bush, Green Pod	Early Bountiful	April 15	2-3: to Aug. 15	15" x 4"	In dryest soil available; cover first planting 1" deep.
Bean, bush, Wax	Rust Proof Golden Wax	April 20	2-3: to Aug. 1	18" x 4"	In dryest soil available; cover first planting 1" deep.
Bean, bush, Lima	Burpee Improved	May 1	3-4: to Aug. 15	24" x 6"	Plant with eye down, when there is prospect of several days' dry weather.
Bean, pole	Golden Cluster	April 25	June 15	4' x 3'	Place poles before planting in rich hills; thin to best plants.
Bean, pole, Lima	Early Leviathan	May 1	June 15	4' x 4'	Eye down in slightly raised hills; thin to best two plants.
Beets, Ex. Early	Early Model	April 1	Aug. 15	12" x 3"	First planting shallow, about 1/2" deep and extra thick.
Beets, main and winter	Detroit Dark Red	May 1	Aug. 15	12" x 3"	In dry weather, soak seeds; firm well; for winter use sow about three months before harvesting.
Brussels Sprouts	Dalkeith P.	June 15	July 15	24" x 18"	Transplant at four to six weeks; same treatment as late cabbage; pinch out tops of stalks when "buttons" are formed.
Cabbage, Ex. Early	Copenhagen M'K't	April 1	July 15	24" x 18"	Set out well hardened off plants as soon as ground can be worked; fertilize in rows.
Cabbage, summer	Succession	May 1	Aug. 15	30" x 18"	Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots in soil.
Cabbage, late	Danish Ball Head	July 1	Sept. 15	30" x 18"	Transplant from seed sown June 1st; use water in bottoms of holes if soil is dry; firm well.
Carrots, Ex. Early	Early Scarlet Horn	April 15	June 15	12" x 1"	First planting extra thick only 1/4" to 1/2" deep; thin early.
Carrots, main and winter	Danvers	May 15	July 15	12" x 1"	Select rich, deep soil to get smooth roots; for storing plant about 90 days before harvesting time.
Cauliflower, spring and fall	Early Snowball	April 10	July 15	24" x 18"	Enrich rows; protect from cutworms; plenty of water when heading.
Celery, Early	Golden Self-Blanching	May 1	Aug. 15	36" x 6"	Enrich rows; plenty of water; hill up to keep stalks upright; blanch two weeks before using.
Celery, late	Winter Queen	June 1	Sept. 15	36" x 6"	Sow seeds six to eight weeks before transplanting; hill up; store in cellar for winter.
Corn, Early	Golden Bantam	May 1	July 15	3' x 2'	First planting in dry soil; cover only 1" deep; give protected sunny exposure if possible.
Corn, main crop	Country Gentleman	May 1	Aug. 15	3' x 2'	Thin to 3 or 4 stalks in hill; plant 3" deep in dry weather; cultivate shallow.
Cucumber, for slicing, etc.	Davis Perfect	June 1	Sept. 15	4' x 4'	Enrich hills; thin to 3 or 4 plants; protect from striped beetle.
Cucumber, for pickling	Black Beauty	May 20	Aug. 15	12" x 12"	Gather fruits while quite small; keep them all picked for continuous bearing.
Egg-plant	Giant Fringed	June 1	Sept. 15	15" x 4"	Enrich hills; give plenty of water; protect from potato bugs.
Endive	White Vienna	April 10	Oct. 15	15" x 3"	Culture same as for lettuce save that leaves should be tied up to blanch for use.
Kohlrabi	American Flag	April 15	Nov. 15	12" x 3"	Treatment similar to turnips; thin out as soon as possible; begin to use while small; 1" or so in diameter.
Leek	Grand Rapids	April 10	Dec. 15	12" x 6"	Transplant at size of lead pencil to deep, well enriched trenches; hill up to blanch.
Lettuce, loose leaf for spring and fall	Big Boston	April 10	Jan. 15	12" x 8"	Sow seed when plants are set out, and for succession plantings, thinning out early.
Lettuce, "Butter Head," for spring and fall	Brittle Ice	May 15	Feb. 15	12" x 10"	Thin out early, for fall plant again July 15 to August 15.
Melons, musk	Netted Gem	May 1	June 15	6' x 4'	Give plenty of water; top-dress with nitrate of soda; thin out as soon as possible.
Melons, musk, hush	Henderson's Bush	May 1	June 15	4' x 3'	Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetle.
Melons, water	Halbert Honey	May 15	June 15	6' x 6'	Same as for musk melons; pinch out tips of runners at 5' or 6'.
Okra	White Velvet	May 15	June 15	3' x 15"	Give warm, rich soil; nitrate of soda during early growth; treat like corn; use pods while young.
Onions, "sets"	Yellow Danvers	April 1	June 15	12" x 2"	Mark out drill; insert up to neck.
Onions, globe	Gigantic Gibraltar	April 1	June 15	12" x 2"	Keep clean; top-dress with nitrate of soda; do not thin until well along.
Onion, large Spanish	Emerald Curled	April 15	June 15	12" x 3"	Start seedlings and transplant to rich soil; give plenty of water.
Parsley	Alaska	April 15	June 15	12" x 4"	Soak seed twenty-four hours; cover very lightly; thin out early.
Peas, smooth	Gradus (Little Marvel Dwarf)	April 1	June 15	30" x 2"	Cover first planting about 1" deep; sow only a small quantity as wrinkled variety is better flavored.
Peas, Early, wrinkled	Alderman (British Wonder Dwarf)	April 10	June 15	36" x 2"	Dwarf varieties 22" x 2"; make first plantings in light soil, or on slightly raised drill 1/2" to 1" deep.
Peas, wrinkled, main crop	Ruby King	April 15	June 15	36" x 2"	Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop.
Peppers, large fruited	Gorak Gem	May 15	June 15	24" x 15"	Same as for egg-plant; use good strong potted plants for both to get best results.
Peppers, small fruited	Improved Hollow Crown	April 10	June 15	24" x 15"	Top-dress with nitrate of soda during early growth.
Parsnips	Irish Cobbler	April 10	June 15	18" x 3"	Select deep, loose soil or trench before planting to get good smooth roots.
Potatoes	Quaker Pie	May 15	June 15	28" x 13"	For earliest results sprout four weeks in sunlight before planting.
Pumpkin	Crimson Giant Globe	April 1	June 15	6' x 6'	Plant in rich hills; if space is limited, put near edge of garden, or train where vines can run along fence.
Radish, Early	Chariters	May 1	June 15	12" x 1"	Make frequent small sowings; work line plaster, soot or wood ashes into row, take up and destroy roots not used.
Radish, summer	White Chinese	June 15	Aug. 15	12" x 2"	Thin out early; plant in finely prepared soil to get good, smooth roots.
Radish, winter	Golden Necklace	May 1	Aug. 15	15" x 3"	Roots for storing in winter should not be planted until quite late, as they are better both in keeping and eating qualities not overgrown.
Rutabaga	Sandwich Island	April 10	Sept. 15	15" x 4"	Excellent for storing for winter; culture similar to turnip; late planting makes best quality roots.
Salsify	Victoria	April 1	Sept. 15	15" x 2"	Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots.
Spinach	Golden Summer Crookneck	May 1	Sept. 15	15" x 4"	Sow in rich soil; thin first to 2" apart; second thinning may be used for table; apply nitrate of soda.
Squash, summer	Hubbard	May 15	June 15	5' x 4'	For bush 4' x 3'; enrich hills; thin to two or three plants; protect from bugs.
Squash, winter	Lucullus	April 10	June 15	6' x 6'	Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs.
Swiss chard	Bonnie Best (Chalk's Jewel)	May 1	June 15	18" x 8"	Sow about half as thick as beets; thin out as soon as well started; cut leaves in gathering 3" or so above crown.
Tomato, Early	Stone	May 15	June 15	4' x 2'	Enrich hills; use plant support or stake; keep suckers trimmed off; apply nitrate of soda.
Tomato, main crop	Amber Globe	April 10	June 15	12" x 3"	Use poison bait for cutworms before setting out; thin fruit clusters if fruit rot appears.
Turnip, summer	White Globe	June 1	Aug. 15	12" x 3"	Sow thinly and thin out as soon as possible; avoid fresh manure and too rich soil.
Turnip, winter				12" x 4"	For winter use do not sow too early, two to three months before harvesting, according to variety.



NOTES ON VEGETABLES

"P"—plants from frames or seed-beds.

First figure under Directions indicates distance between rows; second between plants in row after thinning, or between hills.

Drills are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.

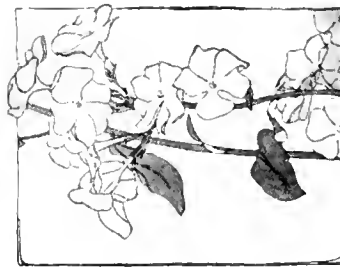
Rows have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows.

Hills, which are usually especially enriched before planting, are isolated groups or clusters of plants, generally about equidistant—3' or more—each way.

Thinning consists in pulling out the surplus seedlings as soon as most of the seeds are up.

Hilling is drawing the soil up toward the roots or stems; often overdone—usually a wide, slight hill is the best.

Blanching is necessary to prepare some plants such as celery and endive, for eating; excluding the light, banking with earth, tying up the leaves, covering with prepared paper, and storing accomplish this result.



AMERICAN ANTIQUES IN ITALY

Points of Similarity Between Italian and American Furniture Made These Pieces Appear at Home in Their Unusual Setting

H. D. EBERLEIN and ROBERT B. C. M. CARERRE

CARRYING coals to New Castle can scarcely be called an act of wisdom. Neither would the carrying of American antiques to Italy seem any more to be commended on that score. However, under the saving grace of "exceptions that prove the rule", one may find justifiable instances contradictory of almost everything that is usually deemed the wise or proper thing to do.

The transporting of American antiques to Italy to be used in the partial equipment of an Italian house, in the case under present consideration, was quite justifiable on the grounds of personal attachment to the objects which the American owners wished to keep about them in their new home overseas. It is always a wrench to sacrifice one's Lares and Penates, and a sacrifice that ought not to be made save under stress of the direst necessity. It was quite justifiable, too, on the score of decorative propriety, as the illustrations show. Good taste and tact in combining the American pieces with supplementary Italian acquisitions produced results agreeable and illustrative of certain sound principles.

The House

The Villa Ruspoli, just outside of Florence, is much like other moderate-sized Tuscan villas except that being of modern construction it has rather more coherence of plan than the older dwellings, which often represent a long period of growth with sundry additions made from century to century. The house is L-shaped with the entrance at the angle. To the left, upon entering, at the elbow of the L, is the service portion of the establishment, while to the right are the drawing room, dining room, library, and several smaller apartments.

The house is comfortably spacious and, as is frequently the case in the modern villas, there are no door nor window trims with molded projections of stone, wood or plaster, but all the openings are merely sharply rectangular penetrations in the plaster surface of the walls. The doors are often



The niche on the stairs was formerly painted black and the walls had a striped dado and frieze. All this was eliminated by painting the walls cream with a plain dark base line

set back a few inches within the jamb. Sometimes, in this type of house, a doorway boasts a broad, flat, and absolutely unadorned stone architrave, projecting about half an inch from the wall surface, but this is the utmost elaboration and by no means universal. The window reveals are slightly splayed and the casement woodwork is as plain as a pipe stem.

Walls and Decorations

Thus the background to begin with was favorable in that there were no architectural features at all of a pronounced character to interject a possibly disturbing or limiting element. The only intractable feature was the painted decoration—polychrome dados and stripings, with paneling painted in perspective, while the niche on the staircase glowered in gloomy black. All of this was promptly eliminated—it was the only possible thing to do—and the walls from top to bottom were uniformly painted a pale cream color, with a plain dark base line extending about 9" above the floor.

The polychrome decorations of the beamed ceilings in the drawing room, library, and dining room were allowed to remain untouched. The doorway decoration in the drawing room—which is not in relief at all but painted on the perfectly flat plaster surface—was also retained. Up to this point one may see how much could be accomplished by merely neutralizing the background. The painted ceilings and the tiled floors, so characteristic of all Italian work, yield a note of cosmopolitan interest that is not in the least objectionable or incongruous.

The Drawing Room

When we come to analyze the furnishing of the drawing room, we find, at one end, an American Empire mahogany sofa, an American mahogany Chippendale chair, near it a mahogany Heppelwhite armchair; in the nearer foreground an Italian painted chair of Heppelwhite affinities, a painted commode or lowboy



Combined with Italian pieces in the library are American antiques—a Queen Anne walnut lowboy, upholstered sofa and chair and little mahogany pedestal tables. The polychrome decorations of the ceiling, painted on the flat surface, remain as originally

with cabriole legs, standing beneath an American Empire triple mirror with gilt frame, and an all-over upholstered chair which might be of either British or American origin. At the other end of the room, at one side of the door, is a late 18th Century painted Venetian settee of marked Heppelwhite affinities, beyond the door an upholstered chair of no particular national stamp, a low painted Venetian table, another Italian Heppelwhite painted chair, an Italian walnut secretary of Heppelwhite relationship, an American Sheraton mahogany hanging corner cupboard, and another American Empire gilt-framed mirror. The painted Italian pieces have polychrome decorations on a pale green ground.

Unifying Influences

This inventory sounds exceedingly heterogeneous and not altogether promising. As a matter of fact, however, there are three factors that have contributed to produce a very comfortable sense of corporate unity, notwithstanding the very divers individual items in the ensemble. First of all, the room is large enough so that the objects can be kept sufficiently far apart to avoid any jangling conflict between utterly dissimilar pieces, conflict that closer proximity might precipitate. In the second place, there are certain points of similarity and contact between some of the American antiques and some of the Italian pieces—notably between the mahogany Heppelwhite armchair and the painted Italian chair of related design—to serve as a unifying bond. It is largely due to the same spirit of design that simultaneously influenced all the better furniture made on both sides of the Atlantic in the latter part of the 18th Century and created a certain family resemblance, making it easy to reconcile local differences. Thirdly, the uniformity of upholstery stuff—the ground is old blue with a fine light tan foliated figure—exerts a potent effect in tying things together. The flower panels in uniform frames of old dulled blue and gold might indeed be considered a fourth element in the production of unity.



Two views of the drawing room show American and Italian pieces used together in perfect accord

While the high-post bed is Italian it has strong affinities with the American Empire pieces



In the library the American walnut Queen Anne low-boy, the comfortable upholstered sofa beside the fireplace, and the little walnut pedestal table with serpent's-head feet are of distinctly American provenance, while the Empire mantel and the Empire mirror above it, though actually Italian, have so many American counterparts, that the tone of the room is thoroughly consistent. The unmistakably Italian sconces and the lamps made from old Italian candlesticks add just enough of the Italian element to give a note of distinction and piquancy.

The Dining Room

The dining room, save for the drop-leaf table of Queen Anne kinship, is altogether Sheratonesque. The scone above the sideboard, though characteristically Italian, merely serves as a foil to emphasize more strongly the dominating Sheraton accent of the room's composition. The ceiling is beamed and painted, like the ceilings in the drawing room and library, but the tones and pattern are so subdued and unobtrusive that its effect is simply an influence of quiet enrichment.

One of the bedrooms also illustrates the harmonious manner in which Italian and American antiques can be made to dwell together. The dominant piece in the room is an Italian four-post bed. The bed itself is quite low and massive and the posts rise high above it, deeply carved and with decorated terminals. In the same room are used pieces of the American Empire era. The bed has such strong affinities with the American Empire type that it accords admirably with the American pieces in the room. The mirrors are Italian, too. The walls and ceiling are plain.

Throughout the whole house one perceives not only a sense of balance and discriminating restraint in composition, but also finds justification for transplanting antiques that have proved their fitness as instruments of a pleasing cosmopolitanism in interior decoration. They have shown that American antiques in Italy need not be like fish out of water any more than well-bred and well-behaved Americans are out of place in like surroundings.



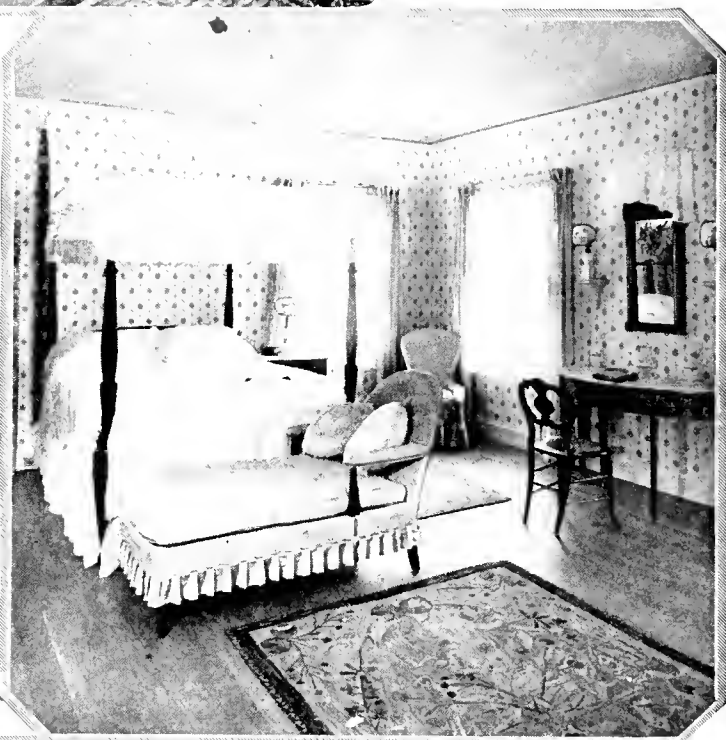
In the space at the foot of the bed can often be placed a chair, couch or table. In the bedroom to the right the small table breaks the vertical lines of the four-poster and affords a place for flowers in a vase—the last things to look upon at night and the first in the morning

A daybed or couch is almost an essential in the bedroom of a busy housewife, who should retire for her forty winks in the afternoon. This spares the bed and gives an added air of luxury to the room. In the room below the daybed is a fitting adjunct to the four-poster

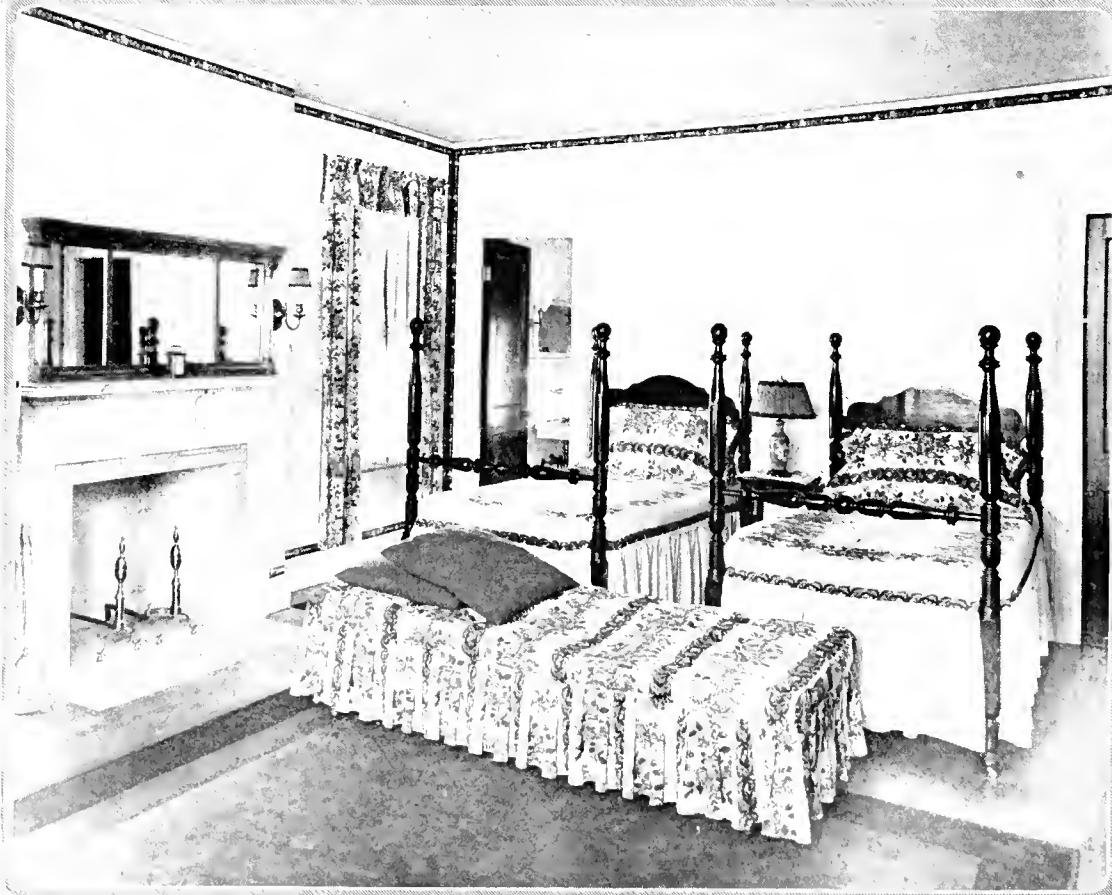
Northern



AT THE FOOT OF THE BED



Small, low chairs placed in bedrooms have been given the pleasant name of slipper chairs. When they are at the foot of the bed, as in this Colonial room, they are reminiscent of childhood, when you were taught to fold up your clothes at nights and place them on a chair

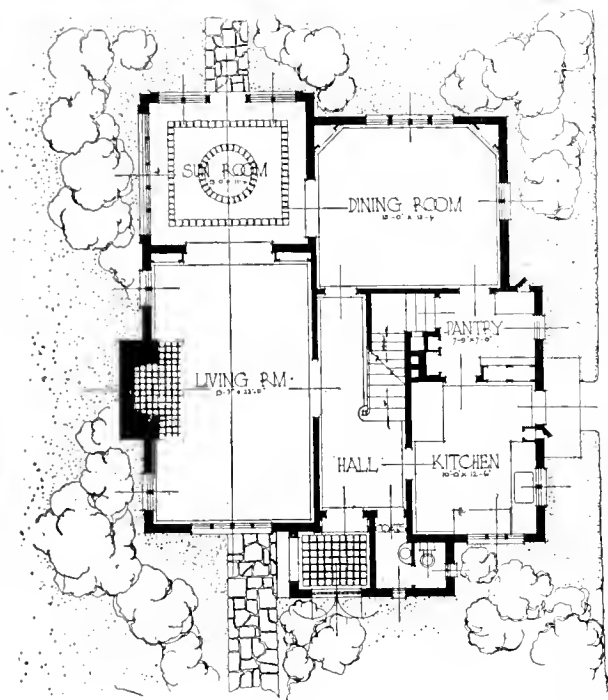


The air of harmony in the bedroom to the left is produced by using the same pattern chintz at the windows, for bedspreads and on the couch at the foot. The seeing housewife will probably criticize this arrangement because the couch has to be moved when the beds are made



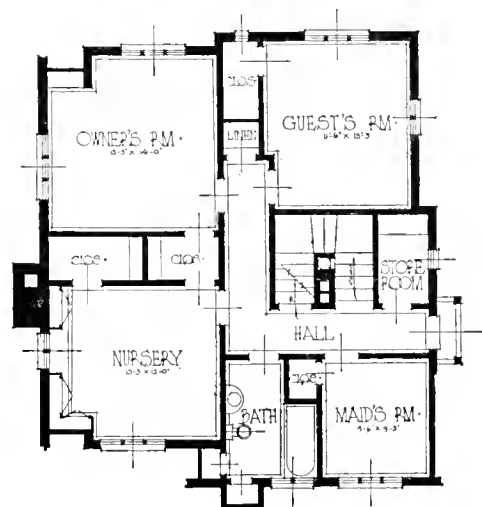
Shingles as an outside wall covering have many advantages in addition to their length of life and moderate price. They can be painted, as here. They can be laid with an occasional narrow course, thus breaking the monotony of the wall surface. This home, a residence at Spokane, Washington, also presents an interesting study in gables

Upstairs the hall space is kept at a minimum, giving plenty of closet room, making the chambers of ample size. The exposure of these rooms and their ventilation has been well handled. A feature of the plan is the nursery, which in time can become the child's bedroom. It is a livable house for a small family with one servant



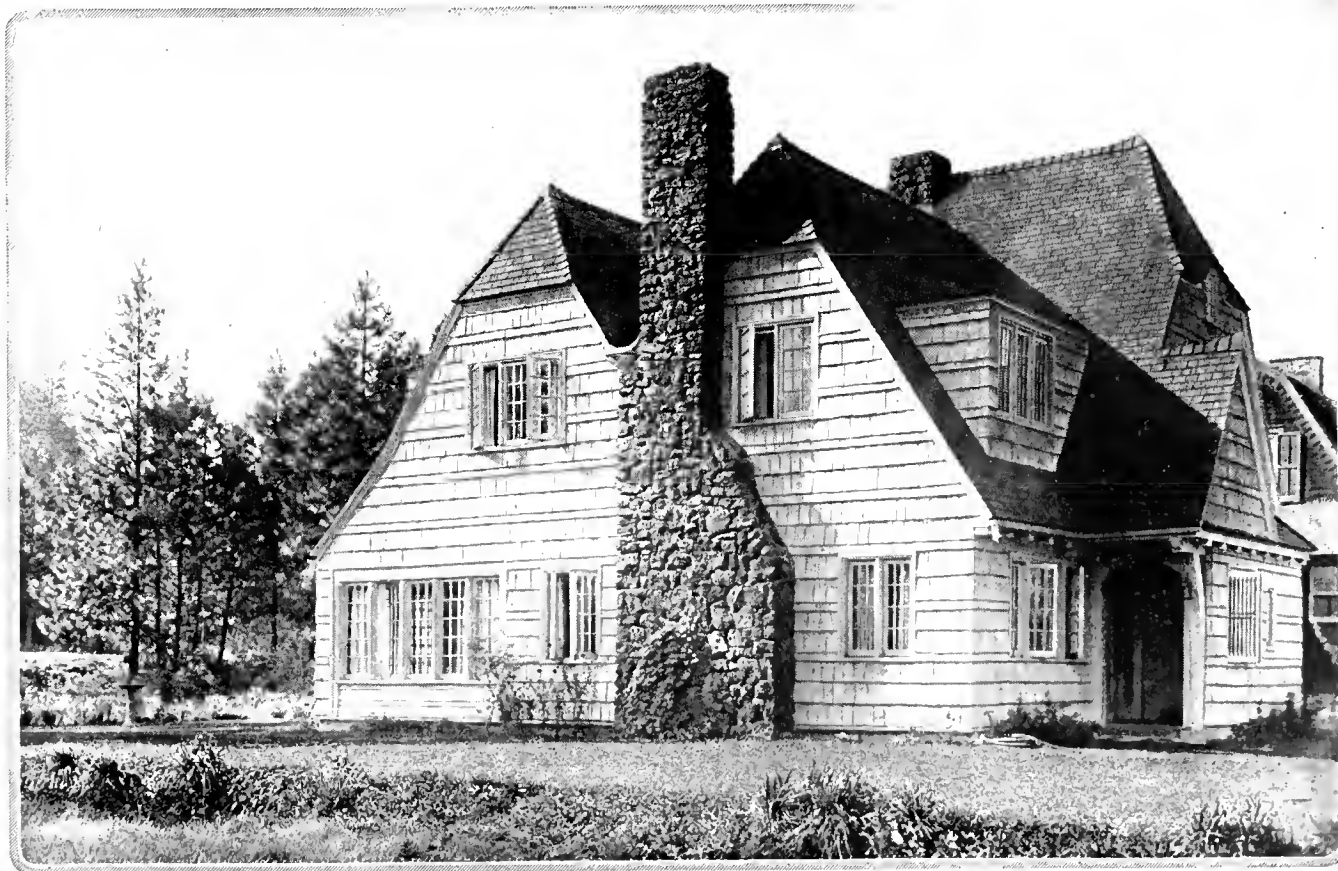
A GROUP of FIVE SMALL HOUSES

*In Which Shingle and
Stucco Have Been Suc-
cessfully Employed*



Practically one half of the bottom floor is occupied by the living room and its attendant sunroom, which commands the garden view. The entrance is effected through an outside vestibule, with a lavatory placed behind it. Service quarters are in the front and side of the house, placing the dining room at the rear facing the garden

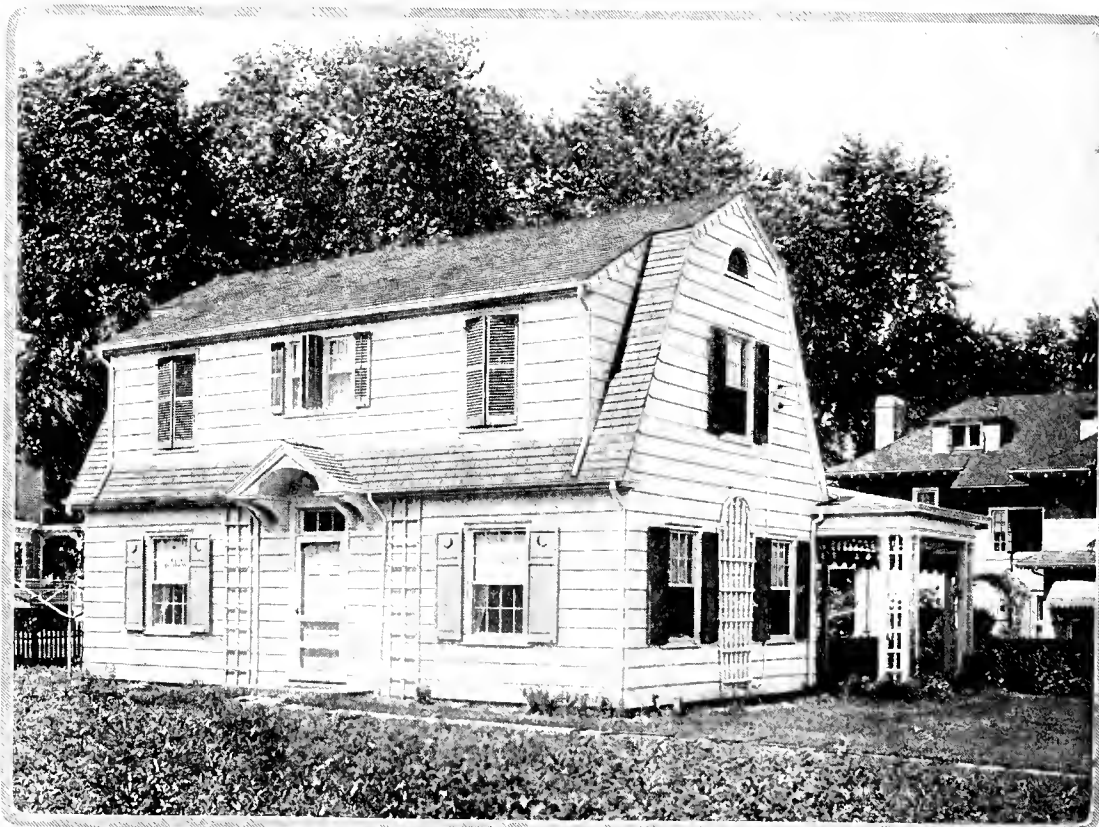
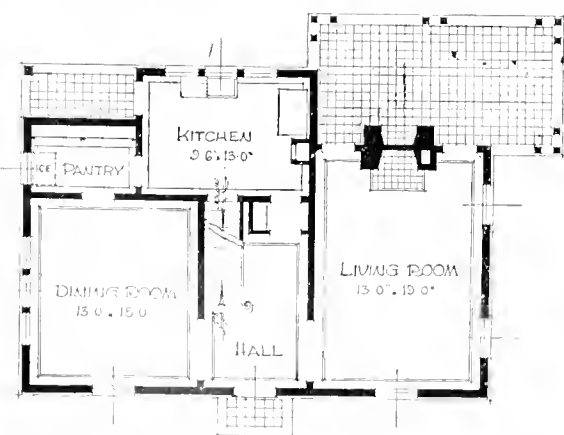
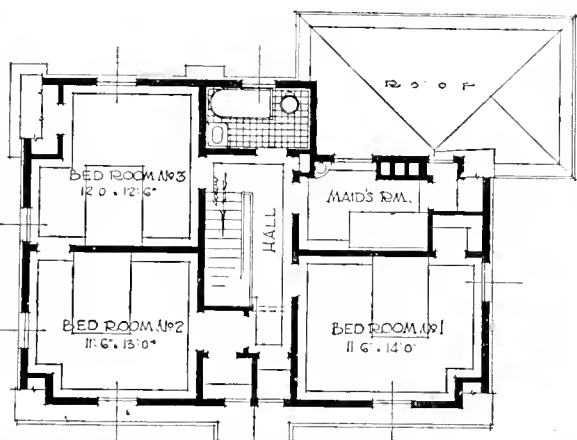
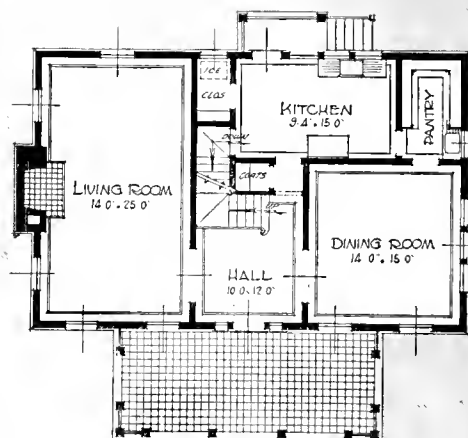
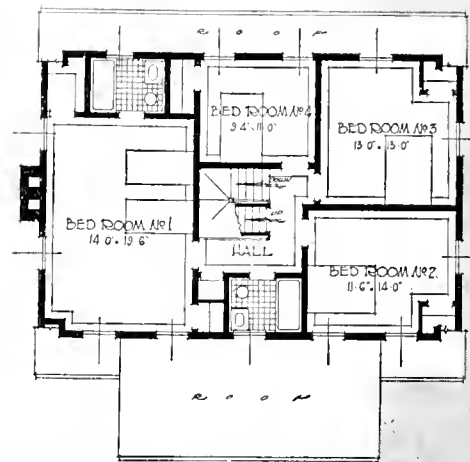
The roof is deeply indented, dormers crop out unexpectedly, the shingle of the roof spills over the shingle of the walls, yet the whole effect is pleasant. Color is given this wall by the rough stone chimney stack. The windows throughout the house are casements, the entrance lavatory being protected by a casement grill. Whitehouse & Price, architects





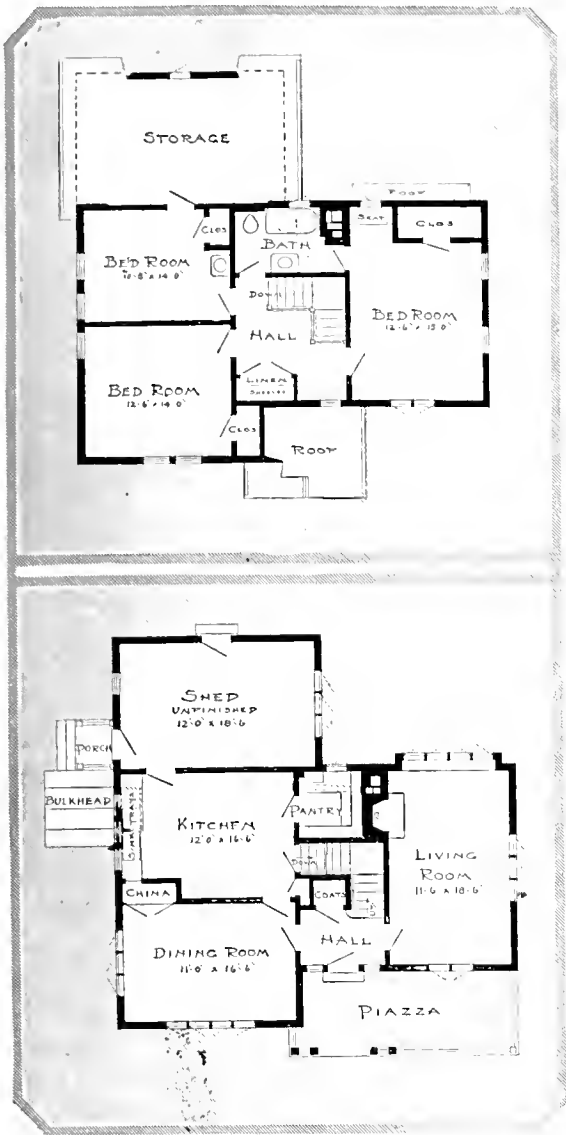
The Dutch Colonial style has been followed in designing a small, livable house for A. J. Bleecker at Tenafly, N. J. A sturdy chimney of native rubble stone displays a great variety of colors, separated by wide joints. The shingled walls are finished with an old white-washed effect and the roof shingles stained a weathered brown. Blinds and shutters are pumpkin color. In locating the house the existing trees were spared and will form a valuable part in the composition. Vines and shrubbery will help to complete the exterior. R. C. Hunter & Bro., architects

The plan is compact and convenient. A living room extends the depth of the house and the hall and dining room are of good size. The second floor provides four bedrooms, two baths and ample closet space



A small house, but eminently livable, is the home of H. L. Braisted at Englewood, N. J. By bringing the roof down to the first story the house is given a low appearance. The wide dormer provides comfortable bedrooms

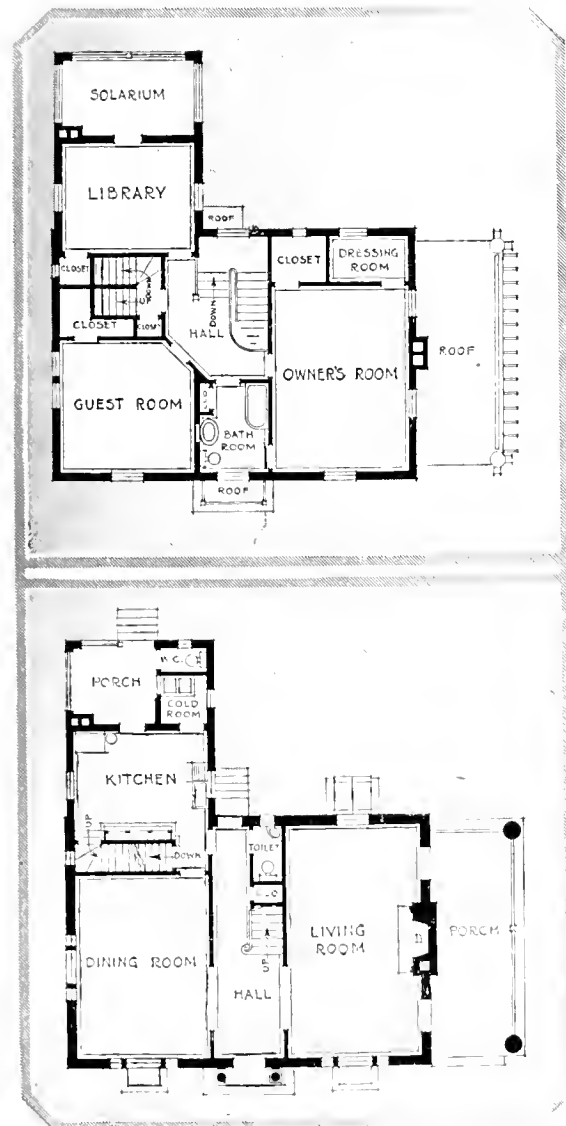
Fireplaces on the porch and in the living room are served by one chimney. The dining room is of ample proportions and the kitchen is well lighted. The dining room walls are paneled. On the second floor are three family bedrooms, all of good size, a bath and servant's room with lavatory. R. C. Hunter & Bro., architects



Upstairs are three bedrooms and a bath, together with storage space over the shed. This plan would serve for a small family. What is now a shed could easily be transformed into a garage, thus combining under one roof the essentials of a small suburban or country house

The outside walls of this Massachusetts cottage are finished in grayish cream stucco with brown stained cypress trimmings. The roof is of dark red shingle tile. Inside the woodwork is cypress stained on the first floor and painted white on the second. Chapman & Frazer, architects

By reversing the plans the layout of the rooms fits the photograph more readily, the shed forming the ell shown in the view. There is accommodation downstairs for a kitchen, dining room and living room, with a small hallway



A livable plan is found in this home at Pottsville, Pa.—large living and dining rooms, convenient kitchen, an upstairs library and sun room, with guest and master chambers. C. E. Schermerhorn and Watson K. Phillips, associate architects of the house

The house is built along Italian lines, of hollow tile with cream colored cement stucco finish. The roof is of shingles stained several shades of green. Two servant's rooms, bath and store room are provided on the third floor, no plan of which is shown

THE DECORATIVE QUALITY OF POTTERY BIRDS

Valuable Accessories That Combine With Flowers in Creating Spots of Interest and Color

MARGARET McELROY

It is not strange that in the very beginning birds were one of the main motifs in decoration. They had so much to offer—color, form and the endless variety of motion. That the designer was quick to see and seize the tremendous decorative value of these qualities is shown by the bird motif that has come down the ages.

Ancient Egyptian decoration was essentially gay, perhaps to counteract the sombreness of their architecture. Color was used lavishly and in many instances we find graceful and strange looking birds in the frescoes on the walls of their tombs and palaces. On the side of the sarcophagus of one of the wives of King Mentuhotep III, birds are an important part of the carved design and a famous Egyptian frieze shows three species of geese, exquisitely drawn by some artist in the Third or Fourth Dynasty, six thousand years ago—a decorative record, indeed.

Their Influence Today

So it is to the decorator, perhaps more than anyone else, that birds have been the greatest source of inspiration the world over. There is practically nothing that goes into our homes today that has not been touched and enhanced by their graceful forms, from the countless designs on china and chintz to the little silver pheasant salt shakers or the majestic eagle poised proudly on a Georgian mirror.

Of late the wonderfully decorative quality of pottery and china birds has been rediscovered and they hold a deservedly prominent place among the unusual accessories that lend distinction to an interior. Their success is legitimate. With the exception of flowers, nothing so quickly satisfies the demand for something truly beautiful as a graceful bird in porcelain, exquisitely colored.

Fortunately, these birds can be used successfully in a variety of places. They are as charming an addition to an 18th Century boudoir as they are a successful part in the decorating scheme of the most modern interior. They are adaptable and often lend just the note needed—that elusive something that



Harting

Gray, green and rose-colored Chinese porcelain birds harmonize well with the old Spanish mirror and console. Courtesy of Darnley, Inc.



A brilliant bird makes an unusual and attractive wall pocket for trailing ivy or a cluster of graceful peacock feathers. From Darnley, Inc.

immediately stamps a room as individual.

They cannot be used indiscriminately. The surroundings must be carefully considered, especially the background. If you are using a pair of brilliant cockatoos, do not put them against a color that does not absolutely harmonize. A dull, neutral tone would be far the best and one only has to visualize the effect against the deep green of their native haunts to realize the value of a one-tone background. This was peculiarly exemplified in a country house morning room. Against a span of casement windows had been placed a refectory table. There was nothing on it but a large yellow bowl filled with spring flowers and two porcelain parrots, placed at the right interval on either side. The windows were open and the birds had for background a green expanse of velvet lawn which deepened to almost black in the trees beyond. It was a charming picture as one entered and demonstrated the immense value of birds in a decorating scheme, especially when placed in so natural a setting.

It is in sun rooms that they can be used perhaps the most effectively. The object of

this kind of room is to bring the outdoors inside the house, and here gayly colored birds are more than a decorative accessory; they are a natural part of the surroundings and may be placed on a table, or a ledge flanking a little fountain; they may rest amid a mass of foliage or swing nonchalantly from a perch, or may be used simply as wall holders for trailing ivy. But however placed, they are an attractive and gay addition to any sun porch and can be had in colors that will complement practically any scheme of decorating that is desired.

Table Decorations

It is not alone in sun rooms that these porcelain birds are used successfully. In one of the loveliest dining rooms that I know, the whole color scheme was based on the deep blue of two china cranes that stood



Chinese blue peacocks on a strip of gold cloth and a profusion of colorful fruit make an effective table decoration. Darnley, Inc.

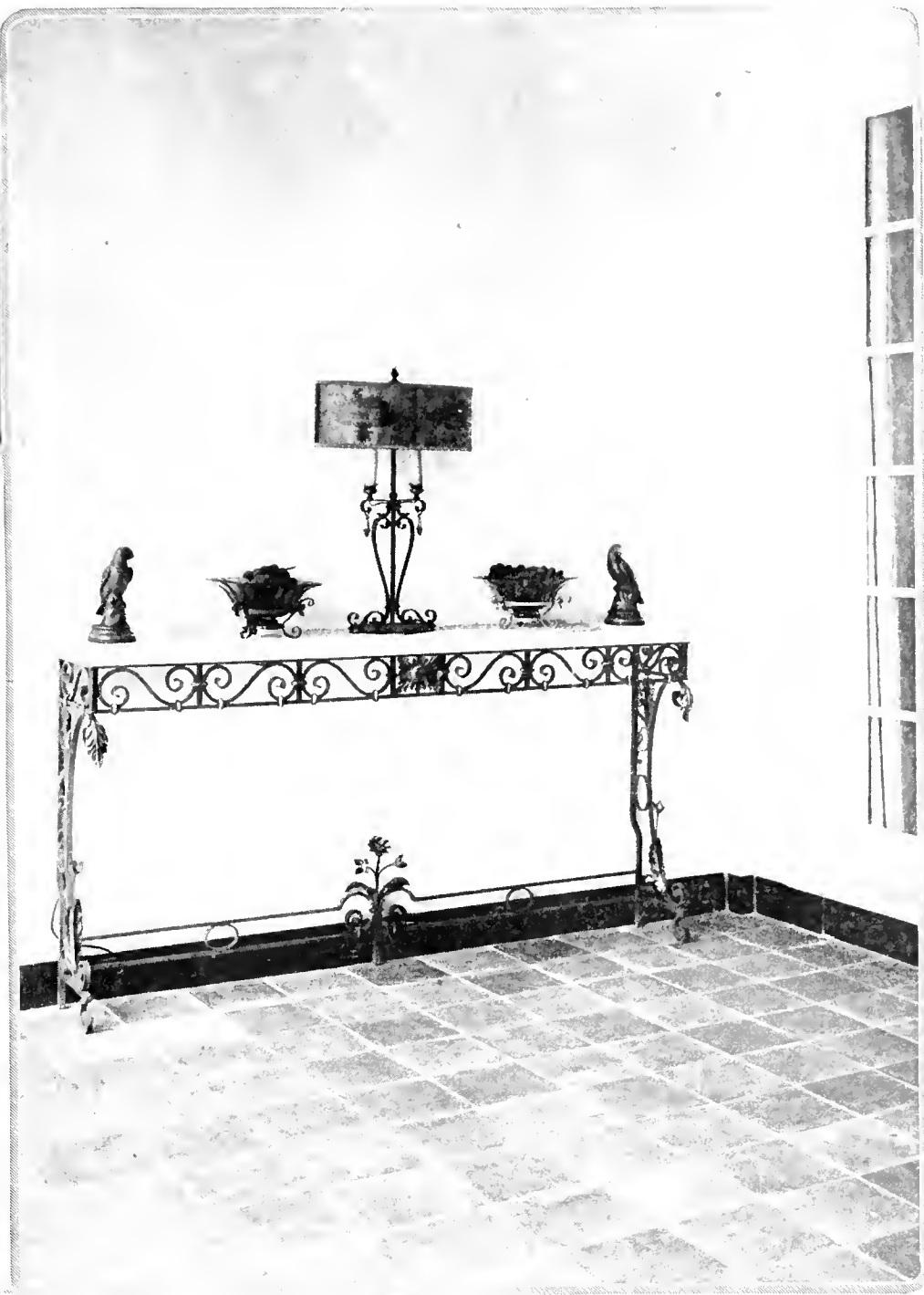


Harting

The soft tones of tapestry are an excellent background for the cream colored Wedgwood used here. The birds are Italian pottery and the candles orange colored. Courtesy of Darnley, Inc.

on the side table flanking an alabaster urn of flowers and balanced by a pair of lovely old crystal candelabra—the whole reflected in a mirror. Another grouping consisted of an Adam console used as a serving table on which had been placed a central dish of fruit, a pair of gray-green birds that admirably matched the color of the paneling and two tall silver candlesticks.

On the dining table itself many charming groupings can be evolved with the aid of pottery birds. They can be made to harmonize with many forms of table decoration and are often just the color note needed. A pair of cream-colored birds, of that lovely shade Wedgwood discovered would be effective used in connection with some colored Venetian glass. Or four little parakeets might be arranged around a crystal vase of fragile glass



Northend

An especially graceful arrangement has been accomplished here with the aid of two little colorful parakeets

flowers, providing an ensemble individual and pictorial if frankly artificial. A pair of these birds are especially attractive used in groupings on refectory tables. Placed either side of a bowl of fruit or flowers they are usually what is needed to break the long line.

In other rooms they find many places. Often one or two tiny china birds are just the accessories needed to balance a lamp or figurine on a marquetry table, and for a mantel they are the ornaments par excellence.

(Continued on page 76)

Fruit, birds and flowers combine well in any scheme of decoration. The Chinese chanticleers shown here complete an effective grouping



Northend

THE KNIFE-LIFE OF THE KITCHEN

Very Important Adjuncts to the Proper Management of the Cuisine Are These Simple Tools

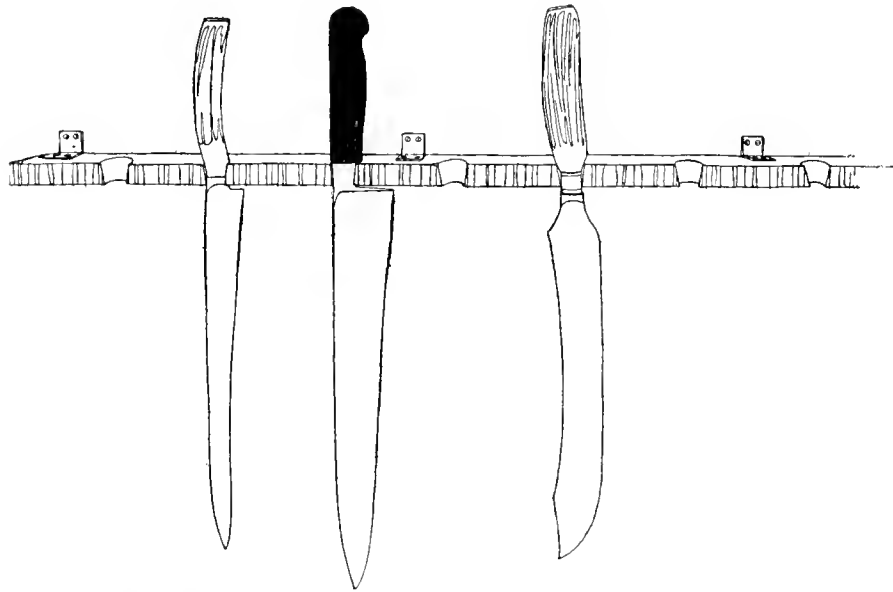
ETHEL R. PEYSER

"I WOULD like to have a vegetable knife," says a woman to the salesman.

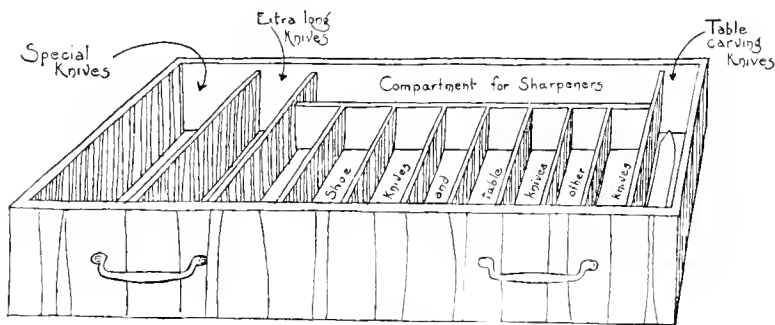
"Yes, Madam," says he, handing her a knife.

"Thank you," says the customer, not even looking at it. Then she goes home and tries to pare a pumpkin with the dainty little flexible knife that she has bought and finds that the task is quite impossible. Why? Because she has used a knife not designed at all for anything but a potato or an apple.

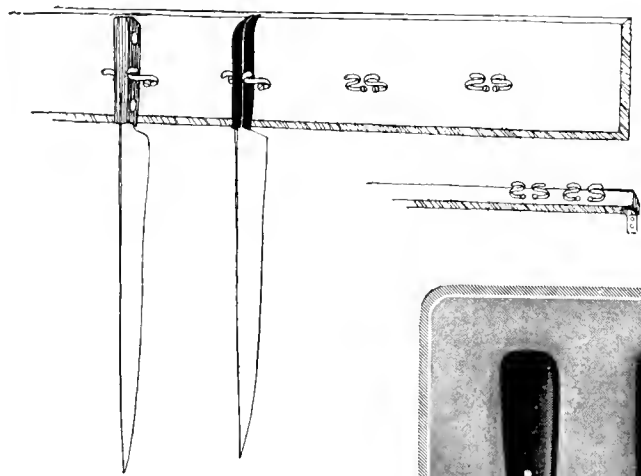
Such things are very frequent because the purchaser doesn't realize that "vegetable knife" as well as "motor car" spells many types, and that the knife is even more diversified in design than the car to meet various kinds of work. What carpenter would think of cutting across the grain with a plane meant for cutting with the grain? The carpenter realizes the range of design in his tools, however. So should it be with women if they wish to save their nerves, their hands and their time and make their food look worthy of its cost.



A very simple device for hanging up the larger knives is to use a narrow notched shelf above the work table, on which the knives can be suspended blade down and always within reach



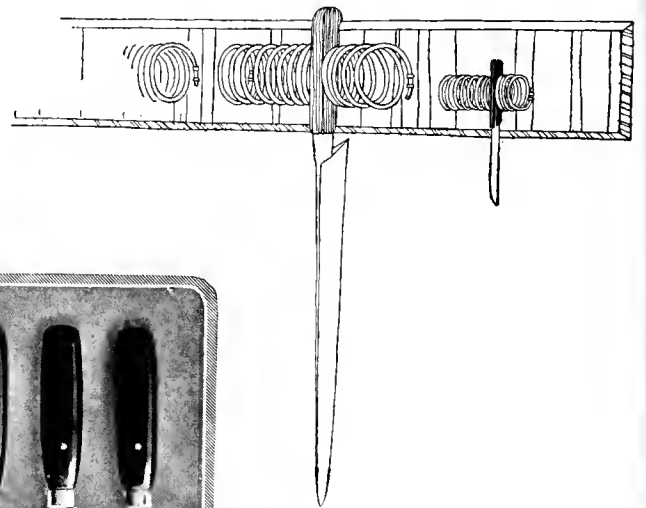
The average kitchen table drawer is a Reno for the knife. Instead of huddling all the knives together, give them separate compartments



Tight springs can also be arranged to hold knives. The larger knives are kept far apart and the smaller close together



The old coil spring can also be employed for a knife rack and presents one of the easiest solutions of the problem



A complete gamut of kitchen cutlery runs from a small paring knife to a broad spatula for cleaning pots and includes a variety of knives and two forks. Courtesy of the Harrington Cutlery Co.

The background of the knife and fork is surrounded with historic significance and romance. The knife seems to be the first-born of Father Cutlery, and the fork a late development as a table essential; and the spoon comes so late that it isn't even romantic.

First of all, cutlery was developed from the hunting knife in various guises. Then it became the sword of history. Not until the Middle Ages were knives used on the table, and then only one or two. Not until two or three hundred years ago were they used by each individual! And this first took place in Italy.

Ordinary cutlery was really first used in the form of the sheep shears, very much like the shears used in the Rembrandt painting: The Old Woman Cutting Her Nails.

Before steel was used, bamboo, shell, then copper, bronze, tin and copper and the so-called "steel" of Damascus were the materials out of which the knives and swords were built.

As forks were a late development
(Continued on page 90)



A gathering basket of hand-wrought tin, enameled in black with painted decoration in various designs. 14" deep. Price \$14



A serviceable gardening apron of gaily colored chintz. \$3



A charming flower basket, 16" long and 12" wide. In natural wicker it is \$3. It may also be had stained any color, price \$3.50

TO HELP *the* FLOWERS

Things which may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York City.

BLOOM *in the* SPRING

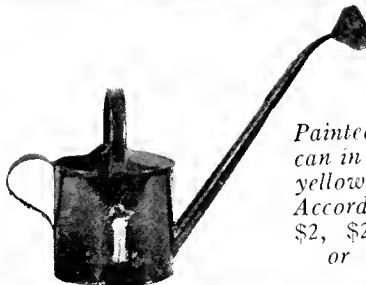
They are practical or indispensable, or both, and should be in every flower gardener's equipment.



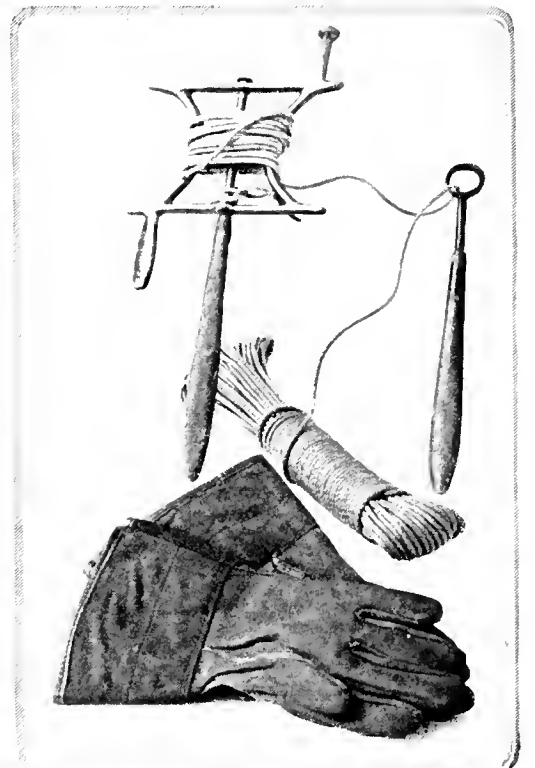
For the garden lover comes this box containing four excellent plans, a dozen packets of seeds and three little luck birds. \$5 is the price for the set



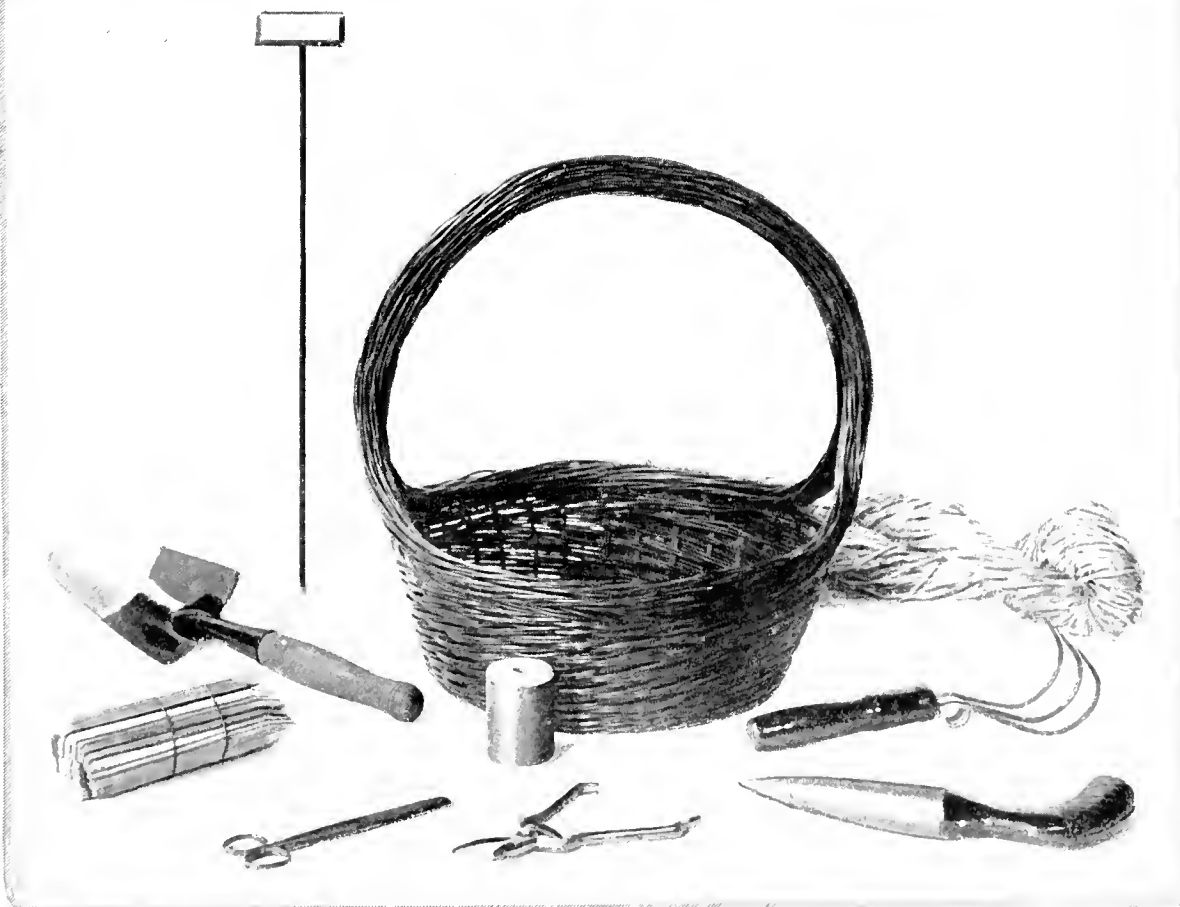
Kneeling pad and bag of black oilcloth, with weeder, trowel and flower scissors. \$3



Painted watering can in pink, blue, yellow or green. According to size, \$2, \$2.75, \$3.50 or \$4 each



Garden line and reel for marking out beds and straightening edges of paths. Two sizes, \$1.75 and \$2.75. 100' of line, \$2.50. Pruning gloves, 75c



Celluloid garden labels, \$2.50 per doz. Strongly woven brown wicker basket containing all necessary tools, bundle of raffia and package of labels. \$12 complete

March

THE GARDENER'S CALENDAR

Third Month



Spring pruning of the hardy roses should be done before growth starts



The sweet pea trench can be prepared as soon as the frost is out



The coldframe helps gain several weeks on the producing season of plants

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>Worn is the winter rug of white, And in the snow-bare spots once more, Glimpses of faint green grass in sight, Spring's footprints on the floor, Spring here—by what magician's touch? 'Twas winter scarce an hour ago, And yet I should have guessed as much, Those footprints in the snow! —Frank Dempster Sherman.</p>	<p>6. Changes of all kinds where the moving of plants, sods, hedges, etc., is involved must be carried into execution at once. This also applies to garden walks which, if altered in early spring, settle by summer, becoming permanent.</p>	<p>1. Chrysanthemums for next fall must be propagated now. If the space is available it is a good practice to put in a batch of cuttings every four weeks until June to assure a long period of bloom well into the autumn.</p>	<p>2. All the necessary pruning must be attended to now. Foliage trees and shrubs, all the flowering types that blossom on the terminals of the new growth, such as roses and fruits of all kinds require attention.</p>	<p>3. Asparagus is one vegetable that starts growth very early, so dig the winter mulch under now, hill up the rows on the old plantings, and apply salt liberally to the bed. New plantings should be started now from good roots.</p>	<p>4. If you have not already planted them, seeds of cabbage, cauliflower, celery, parsley, lettuce, tomatoes, egg-plant, peppers, leek and onions should be sown. See page 49 for detailed information on this work.</p>	<p>5. All new plantings of hardy stock must be set out. The earlier in the planting season this is done the less losses you will have. Just as soon as the frost leaves the ground is the proper time for work of this sort.</p>
<p>13. Make a habit of all kinds of your nursery stock the instant it arrives. Stock that is allowed to lie around in the wind and sun is certain to show heavy losses, because its roots will be dried out and the smaller ones will die.</p>	<p>7. All the exotic plants, such as kentias, dracaenas, cocos, arecas, etc., should be re-potted at this time. Use pots about 1 inch larger than the plants now occupy. The soil must be light, containing plenty of leaf mold.</p>	<p>8. Where absolutely necessary, bay trees, hydrangeas and other ornamental plants should be re-tubed. Others can be re-fertilized by digging out some of the old soil with a trowel and filling in with a rich, fresh mixture.</p>	<p>9. Have you everything in readiness for the opening of the big garden drive next month? Seeds, garden line, plant labels, measuring stick, pea brush, bean poles and tomato supports are a few essentials.</p>	<p>10. Better make arrangements now to use your greenhouse for some useful purpose this summer. Potted fruits, chrysanthemums, melons, English forcing cucumbers, etc., are some of the many possible products.</p>	<p>11. Cannas, especially the newer or better types, should be divided by cutting the eyes separately. They can then be rooted by placing in sharp sand, or they may be potted up in a very light soil mixture if you prefer.</p>	<p>12. Cuttings of all the various types of bedding plants should be started in sand in the greenhouse early this month. Coleus, geraniums, lantana, heliotrope, ageratum, etc., are some which come under this heading.</p>
<p>20. This is the time to think of flowers for next winter in the greenhouse. Primula of the Chinese or Obconica type, cyclamen and antirrhinum are three of the best sorts. They should be started from seed now under glass.</p>	<p>14. Sowing of all the more common types of annual flowers should be attended to now. Asters, zinnias, calendula, balsams, salvia, marigold, scabiosa, pansies, stocks, etc., are some of the many varieties that may be planted.</p>	<p>15. Any changes in old plantings or new plants contemplated for the perennial border should be finished up at the earliest moment. Those which are planted early in the season will flower late this coming summer.</p>	<p>16. Specimen trees of all types that are not growing satisfactorily can be invigorated by cutting a trench entirely around the tree about four feet from the trunk and filling it in with good rich earth well tamped down.</p>	<p>17. Small fruits of the different types can be planted now. Grapes, raspberries, blackberries, etc., can be trained on wire trellises, or stakes may be used. The latter are neater and more economical of space.</p>	<p>18. Before the buds burst on the deciduous trees and shrubs, the whole growth should be looked over carefully for any caterpillar nests, which can easily be destroyed by burning without injuring the plants.</p>	<p>19. The covering on the strawberries should be removed and burned and the manure mulch can be dug under. In cases where for some reason no fall mulch was applied the bed should be well manured and dug in.</p>
<p>27. Most of the diseases to which potatoes are heir are caused by dry, hot weather. Potatoes like cool, moist soil. Prepare a piece of ground and plant them now, or as soon as the soil can be worked. An early start makes success.</p>	<p>21. All the various garden tools will soon be in use regularly. Are they in proper condition? Good work is impossible with poor or dull tools. Go over all the implements, removing any rust and sharpening the cutting edges.</p>	<p>22. The top protection on the rose bushes can now be removed; dig the winter mulch of manure well under. A liberal application of bone meal to the soil will produce worthwhile results during the flowering season this year.</p>	<p>23. If you are considering new lawns this spring get the ground ready for seeding just as soon as it can be worked. Early sowings will prove to be much freer of weeds than those which are made during the summer months.</p>	<p>24. All the best varieties of dahlia roots should be started into growth so that cuttings can be made of those desired. If the roots are laid upon a few inches of sand and watered freely they will soon start into growth.</p>	<p>25. Sweet peas may be sown out of doors now. Dig trenches about two feet deep and the width of a spade. Fill the trench with good top soil and manure well mixed and sow the seed about two inches below the surface.</p>	<p>26. Mulches of all kinds applied to shrubbery borders, perennial plantings, flower beds, etc., should be dug under. In doing this, get the manure as deep as possible and see that it is thoroughly incorporated with the soil.</p>
<p>This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p>	<p>28. All trees and shrubs that are subject to attacks of San Jose scale should be sprayed with one of the soluble oil mixtures before the buds swell. At least forty-eight hours are needed to smother these pests.</p>	<p>29. Manure applied to lawns last fall must now be raked up. All lawns should be raked clean and rolled or tamped. A top dressing of wood ashes and bone meal will help to produce a good vigorous growth of grass.</p>	<p>30. Boards, straw, burlap, cornstalks and other winter covering materials for boxwood and such tender plants must be removed now. If possible, select dull, cloudy weather for carrying on this important operation.</p>	<p>31. Rhubarb should now be showing some growth. Barrels placed over the plants will give earlier and better stalks. Beds that were not mulched should have a good application of manure dug into them at about this time.</p>	<p>He must go—go—go away from here! On the other side the world he's overdue. 'Send your road be clear before you when the old Spring-fret comes o'er you, And the Red Gods call for you! —Kipling.</p>	<p>I SEE in the paper where once these here commutercusses down Pennsylvania way's ben puttin' electric lights in his chicken coop so's the hens'd think it was daylight all the time an' keep on layin' accordin'ly. Seems he had to let 'em have some sleep, but 'twarn't only a few hours a night. Durn mean trick, I call it, to fool them poor hens thataway. But they got onto him purty quick an' wouldn't wake up when he switched on the lights at three A. M. Then he goes an' gits him a whalin' big alarm clock, sets it fer Gord knows how early in the mornin', an' puts it on a shelf in the coop. 'Cordin' to the paper it worked fine, an' the hens git to scratchin' 'round an' layin' two-three hours afore sun-up. Don't it beat all how ornery mean some folks'll git jus' fer the sake of a few more eggs? —OLD DOC LEMMON.</p>



For early flowering, start antirrhinums indoors this month. Courtesy of Dreer



Thorough cultivation with a rake is a necessary preliminary to good crops



Shells or broken crocks over the hole in the pot bottom prevent clogging



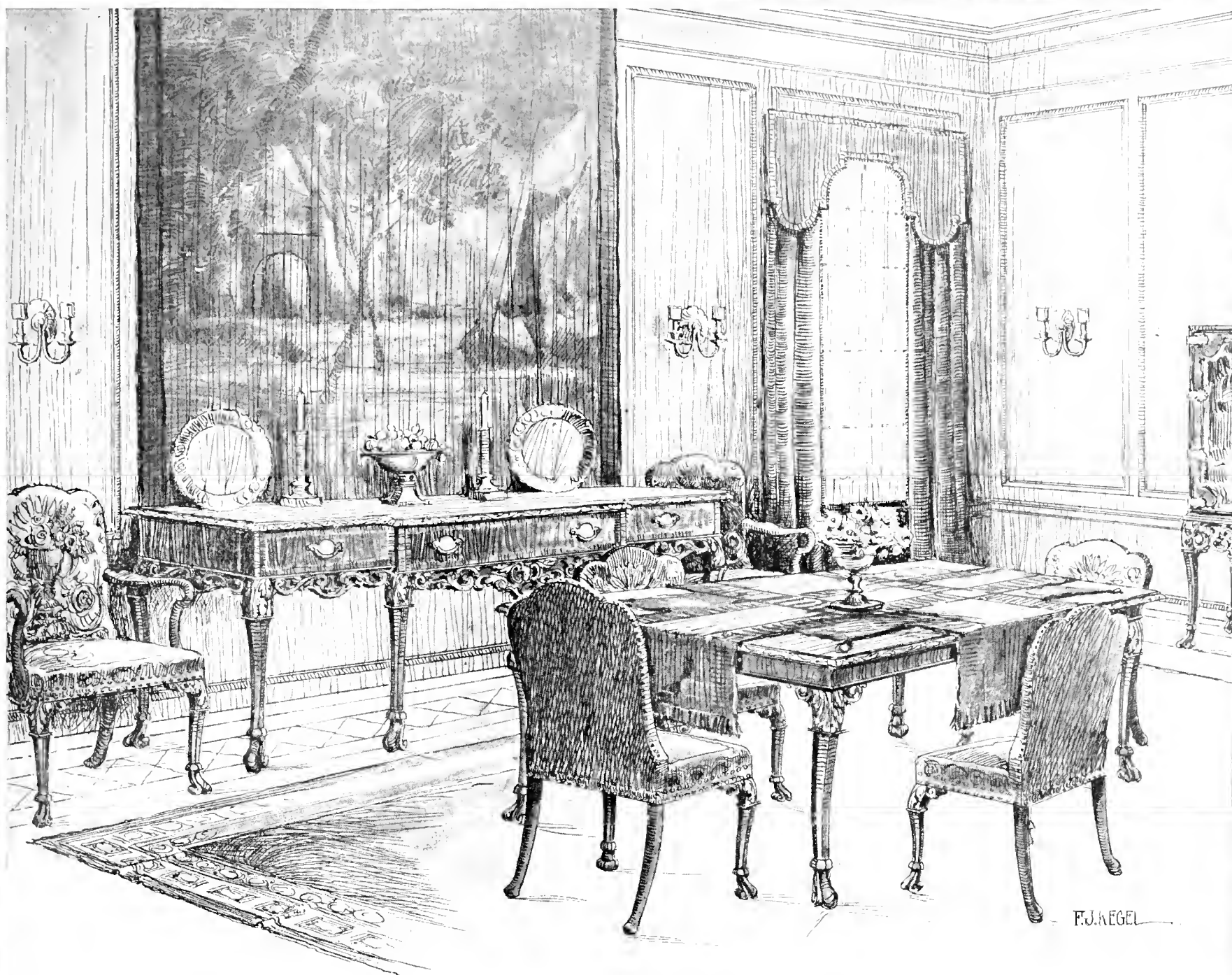
The improved large-flowering dwarf zinnias come in a wide range of colors—canary, orange, scarlet, white, etc. Courtesy of Henry A. Dreer



A new double dahlia-flowered zinnia grows 3' tall, with flowers 6" across. It is to be had in many colors. Dreer



Before the seedlings begin to crowd they should be transplanted to other pots or boxes where they will have room to develop properly before setting out



The Galleries of Suggestion

AS often happens nowadays, a single piece of Furniture may suggest, by its unusual charm, the decorative scheme for an entire room.

The dignified English Dining Room illustrated here is a case in point: the beautiful Walnut Furniture was inspired by an original Early XVIII Century console. It is in the creation of just such delightful ensembles as this—from a seemingly unrelated piece perhaps—that the extensive exhibits in these Galleries invariably prove an unfailing source of inspiration.

The pleasure of acquiring Furniture so uncommon in design, yet true in its character to historic precedent, is heightened here by the fact that its cost is in no instance prohibitive.

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CHESTNUT AND JUNIPER STREETS
PHILADELPHIA

Consider the Gardener

(Continued from page 40)

the advance of women in agriculture and horticulture. Boys have worked during the summer under Mr. Craig, superintendent for Mrs. Edward Brandidge's Faulkner Farm, Brookline, Mass., and Mr. Untermeyer and Mr. Dupont have agreed to receive groups of boys on their places.

Should there be any question of adequate pecuniary reward if gardeners are properly qualified? Certainly in few other professions is the laborer more worthy of his hire. America cannot, any better than an individual can, live by bread alone, and never has there been greater need of the spiritual refreshment coming from the beauty of gardens which depend so much upon the persons caring for them. In spite of this, Miss Ellen Eddy Shaw, head of an educational department of the Brooklyn Botanic Gardens, states that the most frequent question she receives is "How little can a woman be secured for?" Not "How much should be paid for the best woman?" She believes the profession of gardening owes itself suitable standards of salaries to ensure the respect of the public, as well as to protect the workers from the deadening economic pressure of under-pay. Furthermore, it would not be justifiable to persuade intelligent persons to enter a profession which would not furnish a living wage. Here, it seems, is a case for educating the public to pay for value received, even though the artist of the out-of-doors as well as the indoor fields of literature, etc., receives a compensation in happiness which is all his own, and may think first of the work and last of the reward. Improvements in housing and recreations may be counted on as additional inducements for the right persons to take up gardening and apply trained intelligence to it.

Finally, however, after the last word has been said on education and salaries, the most delicate and difficult part of the problem remains—the adjustment of temperament and point of view, the human relationships. No matter how well laid out or flourishing horticulturally our land may be, it will be impossible to achieve our heart's desire,

the perfect garden, unless there is harmony between employer and employee. For instance, a certain owner wearied of the ceaseless laments of her gardener, inconsolable for the frost-blighting of his weigela hedge, the glory of whose bloom illuminated a large part of his calendar. Then, suddenly, she became sympathetic as she realized that, much as she loved her beds and borders, her disappointments found distraction in travel over the entire globe, while the gardener's joys and sorrows were intensified within his hedge-hemmed world.

The cloven hoof of avarice occasionally leaves its prints in a paradise, as when some artistic woman's soul is starved and skimped for flowers for which her well paid gardener ever insists there is neither time nor fertilizer, while vegetables are raised far in excess of the family needs, the surplus going to over-fed employees. Another owner despairs of having her favorite flowers, which her gardener insists are not adapted to the soil which, nevertheless, can grow all his favorite specialties for exhibitions. On the other hand, an example of extremely friendly relations is afforded by a gardener who walks miles, in his spare time on Sundays, to aid in labor beyond the physical strength of a former employer whom change of circumstances had forced to let this man seek another place. He refused all pay for his generous services, threatening never to return if money were mentioned!

Mutual consideration is the true touchstone, and Mr. Walter Wright, the English author and Kent County-Council gardener, intimates that co-operation in plans from the beginning will go far toward their success, as the gardener is then more interested in assuming responsibilities with his employer. So many problems occur, requiring both points of view, that it may be worth while occasionally to hold forums for employers and gardeners, where on a platform of knowledge, taste and sympathy, discussion will promote complete understanding, without which we can never attain the true definition of a garden—"a delightful spot".

Random Notes in My Garden

(Continued from page 33)

peared, and as I considered a remedy for this, an experiment flashed to mind. Why not, said I, take the note from the small brick sill which marked the ending of gravel walk and the beginning of grass? Why not lay a little platform of brick below the chairs? Then why not give this platform a little design? Two large deutzias were taken out to make more room, the apple boughs lifted a little and tied into position by means of heavy twine, with lengths of old garden hose around the bough itself, and a fan-shaped space lay below to be paved.

The line was carefully marked—the flat side of the open fan next the garden, the curve outside toward the lawn, the brick laid herring-bone in sand. At once the tree shadows found a lovely background for themselves in the warm tones of the brick, and then a little decorative planting suggested itself. Six plants of *Evonymus vegetus*, lusty and shining, were brought from a border where they were really wasting themselves, and set around the curves of the platform, to be staked and trained as a low evergreen hedge perhaps a foot high. Below this, and close to the edge of the brick, also only against the curves, we placed a narrow line of *Iris pumila*, the deep violet one.

Beyond this little platform, I shook out bag after bag of bulbs of daffodil and tulip, Orange King, for a spring picture to be seen stretching away from this little new place. Puschkinia is already naturalized there, tulip Kaufmaniana gives an early glow to the earth below the lilacs, and now and again a cluster of species tulips, the remnant of generous plantings of years gone by, Clusiana, Greigii, Viridiflora, make their own interest, too.

I leave the reader to judge if snow can cool the prospect of the spring when one has managed to plan just one small meeting-place like this. It should be really poetic, but one can hardly plan for poetry—that happens or not. A little focal point for friends to use among flowers, that must result in something happy. This reminds me of one of the most charming invitations of my life, an invitation given in a Californian city, the words said in that sweetest of American voices, the voice of the South: "Come and see my Daphnes." It has haunted me as a line of poetry will do.

Who is not familiar with April cold—that chill in the air which in our Northern States seems more unsuitable because of the marvels of color every-

(Continued on page 64)



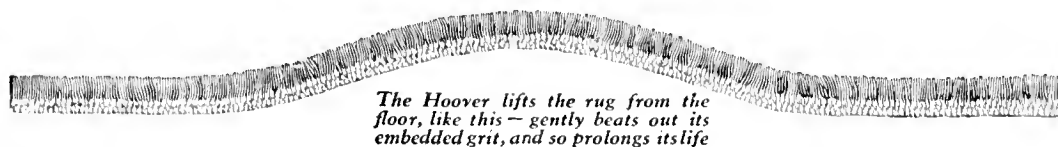
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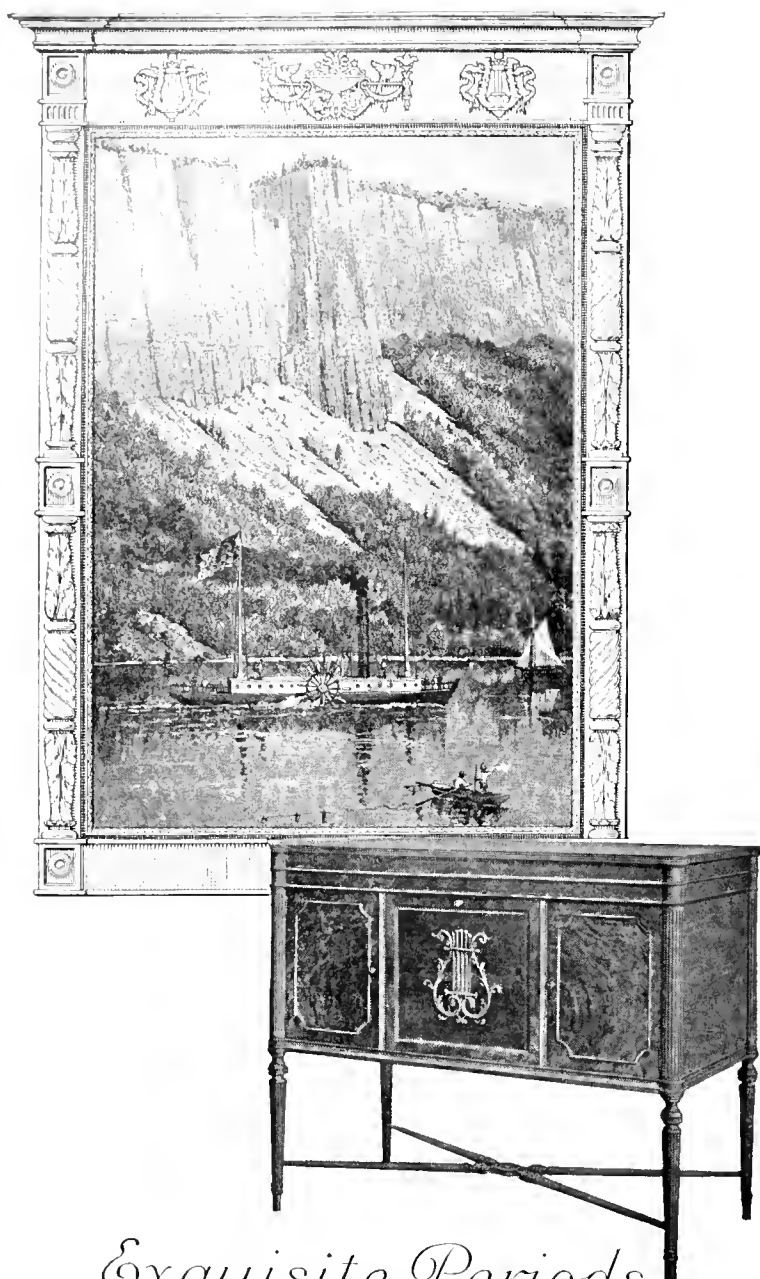
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Random Notes in My Garden

(Continued from page 62)

where on the landscape—those mists of carmine on the swamp dogwoods, that "mealy redness" of the elm blossom, the willow's golden clouds, all backed by distances of smoky blue and canopied by a clear blue sky? It is not when we are wrapped around by warmth that such pictures exist. They come into being through that force which only the spring knows. They compensate one for the cold winds and chilly airs of our April, which as Horace Walpole said of May in England, comes in "with its usual severity".

Well wrapped against the weather, April has its peculiar pleasures. Here snowdrops and the earliest species crocuses have been gathered long since, and now we search the borders and not in vain. It is the eighth of May; the first green leaf of the year is everywhere; do all gardeners rejoice as I do over the look of the garden as it is now? Not a flower in it, but grass edges have been trimmed, sod added where those edges were overwhelmed last year by the spilling over of lavender, Nepeta, Ageratum and other things which do their creeping-out so softly and surely. The grass is mowed, the beds of the garden cultivated—by hand where lilies are supposed to be. Tufts and mounds of all shades of green appear above the fine, smoothly tiled earth. These are the first growths of all the beauties of early and midsummer in perennial flowers.

All is in low relief, but in perfect or-

der, an order which is enchanting because a living plan is spread out before one—drawn in dazzling green and rich purplish brown—with the surrounding hedges, shrubs and trees picked out in their own first greens, from Norway maples' wondrous light yellow green to the silvery leaves of shadbush. On the old apple trees there are but pin pricks of that sweetest of all greens, their leaf-buds. Puschkinias and crocuses are faint now, fading, and in unexpected places, under delicately leaved shrubs, Daffodils come into their own, a golden flood.

In one such spot today, I found a colony of Narcissus Ariadne in full bloom over a group of little mertensias of a much darker blue than *M. virginica*. This must be, I think, *Mertensia lanceolata*—very early; in the shadow, below shrubs, the flower, almost like sapphires. An interesting flower this, about eight inches high, with a deep rose colored bud, the whole panicle of bloom made richer in color and effect than the commonly used lungwort of Pennsylvania, Delaware and Virginia.

But over the garden picture in late afternoon come the long rays of a brilliant spring sun; then the pattern stands out as almost too dazzling; then beyond the garden the blue-greens of bush honeysuckles against the black-greens of pine and hemlock in the shadow, show the beholder one of the glorious moments of this lovely month of May.

SIMPLE SURGERY in the ORCHARD

HUGH FINDLAY

HAND in hand with the growing interest in gardening which recent years have witnessed has come a greater appreciation of the possibilities of the home orchard. Even though the planting consists of but a few trees, we have learned to look upon each limb as a source of visual pleasure as well as a producer of fruit. The saving of broken branches and the rejuvenation of sickly ones arouses in the owner of a few trees an interest which the orchardist who works on a large commercial scale often does not feel.

There are a number of causes for the breaking down of large limbs, the most common one being an over-production of fruit. This often takes the form of breakage at the crotch which might have been prevented if the tree had been

started right with alternate instead of opposite limbs. It might also have been prevented in many cases by thinning the apples when they are about the size of a quarter, or shortly after the June drop. Usually only one apple is left to develop on a spur and the apples are spaced on the limbs about 6" apart. Where the limbs are alternate and the tree is heavily fed, thinning may not be advisable.

Another cause of breakage is the weather. I have seen apparently strong limbs split at a crotch after a wet fall of snow followed by severe freezing weather and high winds. There may be other causes such as the brushing against a weak limb while cultivating, the action of fungus and insects in the

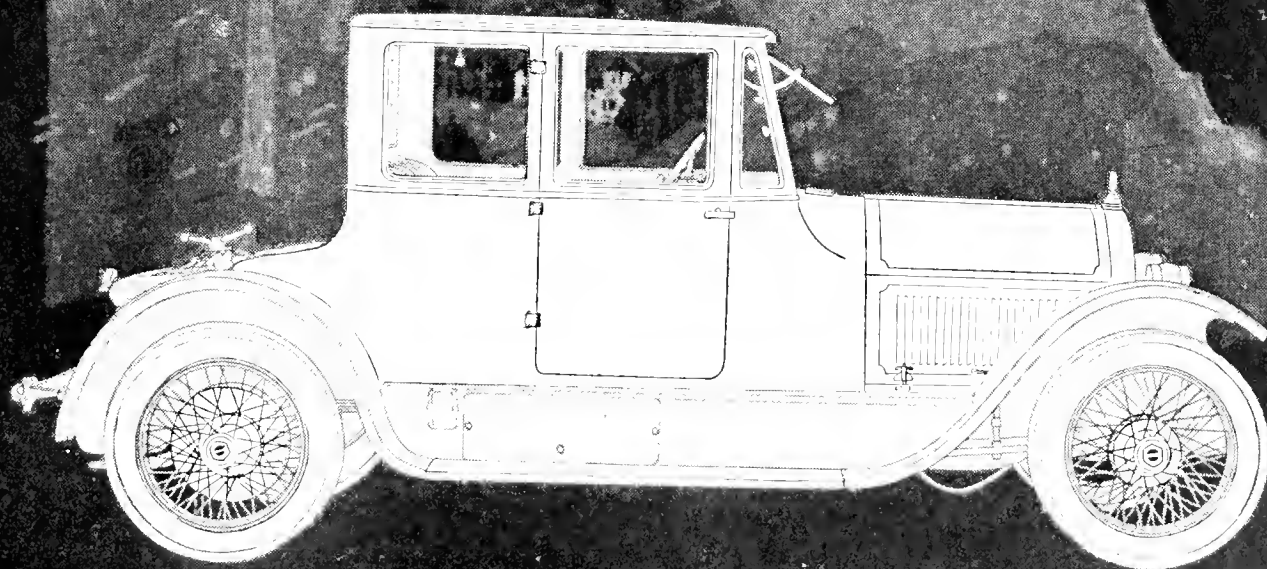
(Continued on page 66)



A bad crotch plus wind was the cause of the damage. The bark of trunk and limb has not been entirely severed



The limb in place, the wound sealed with grafting wax, and the scions which will serve as braces inserted



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Simple Surgery in the Orchard

(Continued from page 64)

crotch, and the strain of severe storms.

If the limb is down, the thing that concerns us is whether to cut it off and make the tree one-sided, or try to save it by a bit of simple tree surgery. Certainly, if a little of the bark is still adhering to the limb and the parent trunk at the base of the break, there are hopes of setting the broken arm and having it continue to grow and bear fruit.

If you decide to save the limb, take a sharp chisel and cut away a little of the core wood so that the limb may be fitted back to the parent tree. The core wood should never be hollowed so that water might lodge in the cavity and cause decay.

The next step is to prune back the tip of the broken branch, cutting away almost completely the young growth and pruning out small limbs wherever possible. This will help to insure the life of the limb by cutting down the demand for moisture and food as well as lightening it so that it may be handled more easily.

All of this work should be done early in the spring, just about the time the sap begins to flow. Lift the limb into position slowly and brace it to the tree with wire. Use bits of rubber hose or auto tires to prevent the wire from cutting into the bark. If the limb is lifted into position when the bark is dry and there is much frost in the air, there is always a danger of severing this bark connection, which makes the saving of

the limb almost impossible. A bolt with washers at each end may be used in young trees to hold the broken limb secure.

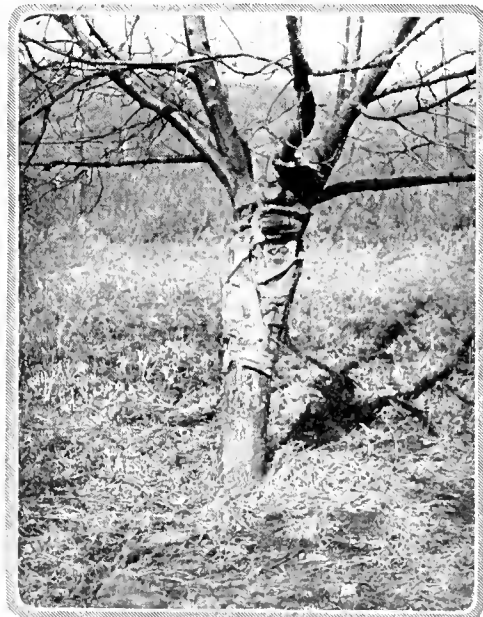
After the limb is fastened in position and its bark and that on the trunk of the tree fit perfectly, you are ready to insert the scions or live braces. The twigs used for these should always be of the previous year's growth and long enough to reach from the trunk about 2" below the base of the break to the same distance above the wounded area.

All eyes or buds of the scions must be carefully removed without injuring the bark. Then cut the scion wedge-shaped at both ends, preferably at the buds because more cambium or growing tissue is exposed at these points. Make an incision in the bark, cutting through it and a little into the wood. Insert the wedge-shaped scion into these incisions so that the cambium tissue of the scion may come in direct contact with the cambium tissue of the parent tree and limb. Be sure that the scions are right end up, as they grew; otherwise they will dry up and die.

A scion may be inserted every 1½" to 2" apart. It may be advisable to drive a fine brad into the scion at the point of connection in order to hold it firmly, but great care should be exercised to prevent injury of the bark with the hammer.

The next and a most important step is to apply grafting wax at each point

(Continued on page 70)



Burlap is wrapped around the completed repair to prevent the scions being dried out by exposure

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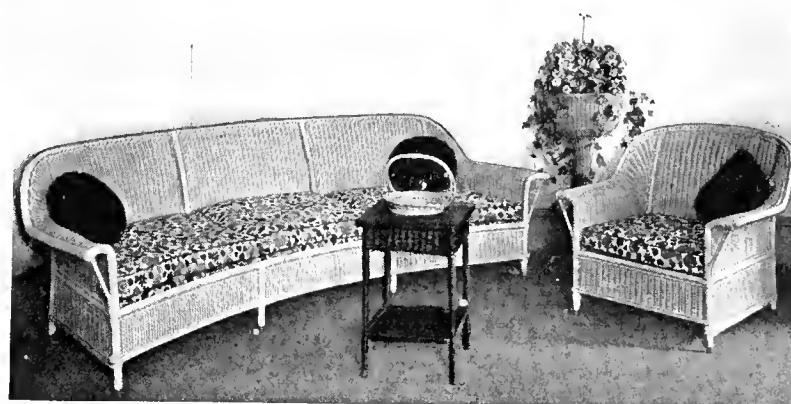
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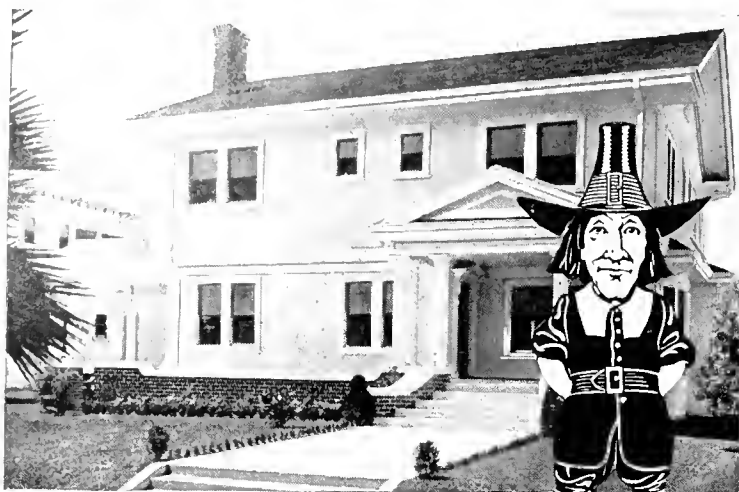
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HOME HANGARS FOR THE 'PLANE OR FLYING BOAT

GEORGE W. SUTTON, Jr.

AS the sport of flying becomes more and more a part of our social life, the question of private hangars is going to receive more and more attention. It is quite true that for your airplane or flying boat you need a storage space similar in many ways to the garage in which you house your automobile. But, except in very rare instances, the motor car garage is in no way adaptable to the protection of the flying craft. The airplane takes up much more room than the motor car. Spare parts, such as wings, rudders, propellers, and so forth are considerably larger than motor car parts and necessarily require greater space for storage. With the land machine the housing proposition is not so serious as is the absolute requirement for a long, smooth space in which to land the machine. More of that anon.

In the older days of motoring it was the custom to build a garage to conform to the general design of a country house and to buy a machine to fit the garage. Now, however, in laying out an estate a man has a pretty definite idea of the car or cars he is going to possess and his garage is built accordingly. It is constructed with much thought to the storage of gasoline, oil and heavy equipment and other things which take up space and which, if left out of the consideration, must be stored outside or in a leanto against the garage, an unsightly, bulky and inconvenient arrangement.

Two Kinds of Craft

There are two kinds of flying machines for our consideration. One is the land craft, the other the water craft. The person who has a home on a protected body of water has a comparatively simple problem in housing his hydro-airplane or flying boat. The question is hardly more intricate than that of providing suitable quarters for a motorboat or small yacht. The wing span of sporting airplanes and flying boats varies from 25' to 40', the length from front to rear is usually from 25' to 30'. The height varies from 12' to 18'. Several designers of aircraft are now building machines with folding wings in order to ameliorate the housing problem. This development, however, has not come into common usage as yet, so in any discussion of hangars we must consider only the 'plane or flying boat with rigid wings. In the case of the boat you need a skid or runway from the hangar direct to the water's edge; the water in which you launch your machine does not necessarily have to be deep, as the pontoons or hulls of a flying boat or hydro-airplane require only 2" to 4" draft.

In considering the height of your

hangar, it should be remembered that many times it is necessary to climb a stepladder and work on the top wings. This is very important, as the machine must be inspected thoroughly before every flight.

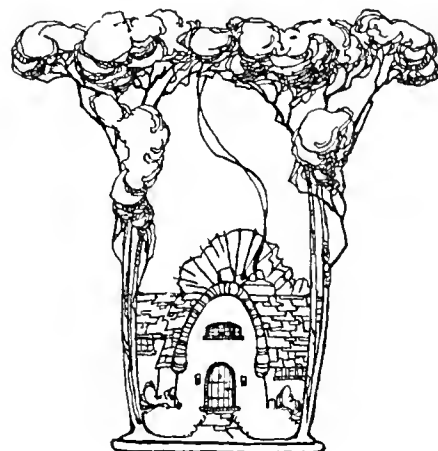
The land 'plane is usually of larger dimensions than the flying boat and hangar space should provide for from 35' to 40' wing spread. The doors should be sliding and so constructed that when they are pushed back the full front of the hangar is open. It has been found that a concrete floor with a drain in the center is the best arrangement. Since you must care for a flying machine as you would a motor car and wash it frequently with soft soap and lukewarm water, it is essential that sufficient room be left around the machine and above it to do this work without cramping.

The danger from the exhaust from an airplane is greater than that from a motor car; therefore, gasoline and other explosive materials should be stored underground, or at least outside and away from the garage. The fabric of an airplane is combustible when exposed to a direct flame. This fabric is easily damaged by tools and other hard objects falling on it. A special room should be provided for the storing of tools, of which there are two distinct kinds. One set entailing the use of several hundred instruments is known as the rigging set and is used on all parts of the 'plane excepting the motor. For the motor, an ordinary set of mechanic's tools is adequate. The tool-room should be equipped with a good-sized work bench and lockers and drawers for the storing of tools in an efficient manner. The workroom should also be equipped with a vise, a blow-torch and other paraphernalia because it is found necessary to replace wires, turnbuckles, cotter-pins and other bits of metal about the 'plane.

Materials and Construction

The hangar must be windproof and solid. Sheet iron has been found a very good lining for airplane hangars because of the simplicity of construction and the ease with which it can be altered. If one's hangar is near a municipal landing field, with which many cities are now equipped, the entrance to the hangar should be from a very broad roadway leading to a main road so that you can wheel the machine or "taxi" out to the flying field. If there is no flying field near your hangar, you must provide one with at least a 100' run in every direction.

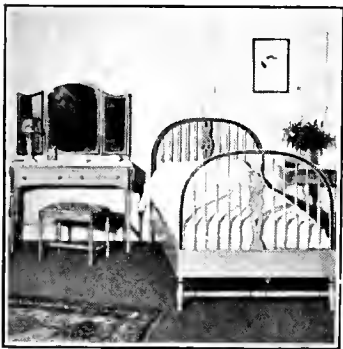
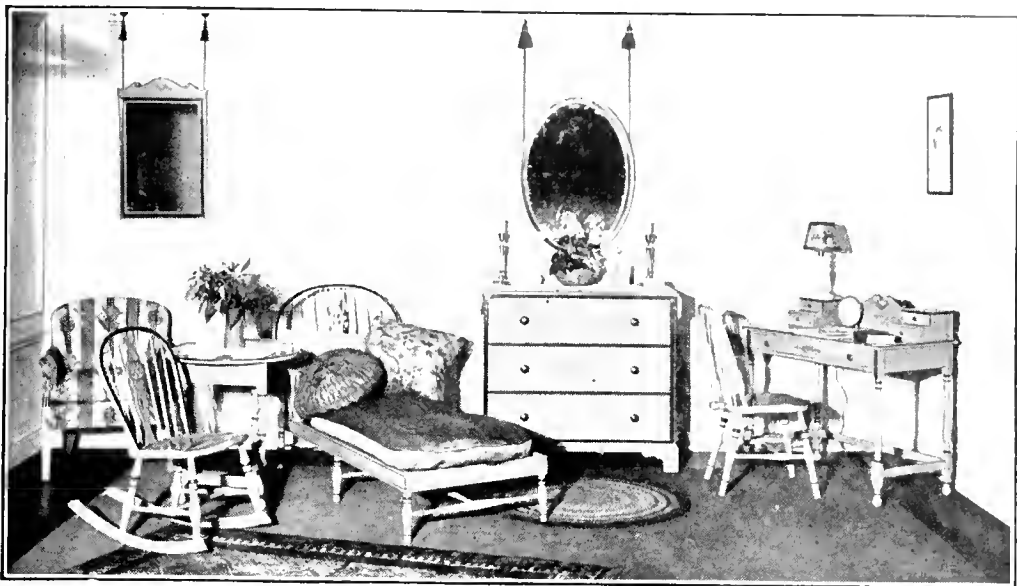
The architectural design of a hangar may be any one of a number of diversified types. Probably the best for all practical purposes is that with leanto sides.





The wheelwright invented the Windsor chair by adding a back to the ancient Saxon stool

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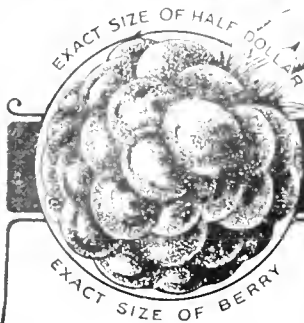
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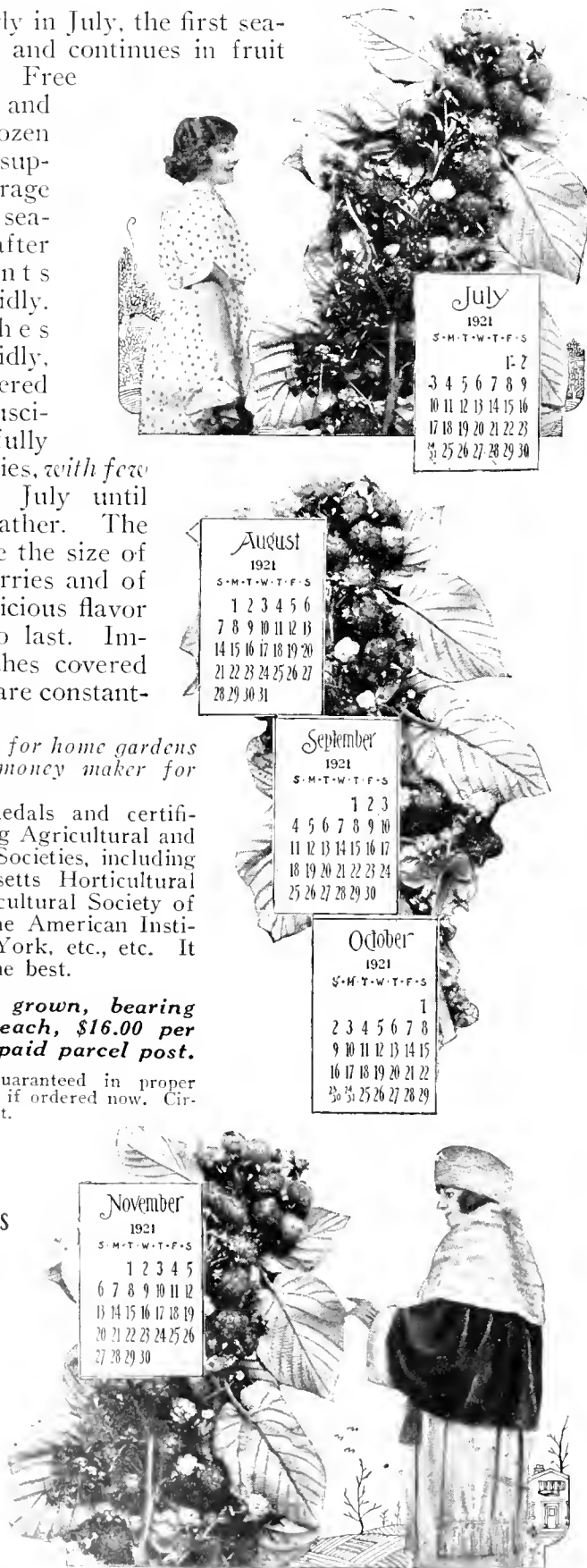
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Simple Surgery in the Orchard

(Continued from page 68)

of connection of the scion with trunk and limb. Also cover the wounds of the limb where it split from the parent tree. Grafting wax should be used freely so that all moisture may be kept out of the crotch of the tree. If the scions are now left exposed to the weather, they frequently dry out. Therefore it is advisable to wrap burlap or some other material around them to protect them from the direct rays of the sun and the drying winds. It is to the advantage of the tree to leave this protective covering on for at least a year. The tree should be wrapped with great care and stakes driven around it so that the scions will not be disturbed.

The following spring the scions will have made the proper connections and the covering may be removed. In a few years the scions expand and not only supply the necessary sap to the broken limb, but completely heal the wound. All fruit should be kept from the broken limb for at least two years so that there

will be no undue strain on these living bridges.

Often the lower limbs of a tree are sickly or weak. In this case, suckers may be used as scions. If suckers do not develop at the base of the tree—and they should not if the tree is planted properly—one may remove from 2" to 4" of soil from the base of the tree so that the air and light can reach the wild stock into which the desired variety has been grafted. In this way suckers frequently appear. After one or two years' growth, cut out all buds and cut the tips of the suckers wedge-shaped. Insert these tips into incisions made in the sickly or weak limbs and cover the wounds with wax. Frequently the suckers are bound with tape to hold them in position. This operation should be performed early in the spring, about one week before the buds start. The suckers will grow vigorously and supply an extra supply of sap to the sickly limbs as well as form natural braces.

Some Gardens at Bar Harbor

(Continued from page 25)

gardener can secure his delight. The white of meadow rue, the red and the blue of other flowers make their most eloquent gestures against the evergreens. Nothing of effect is lost when such a screen stands behind the flowers.

Best of all, the wall has exquisite texture of its own. Upon the spruces and cedars around the Murray Young garden, for example, the light falls in dark or in light masses where twig tips spread it in silver gleams or recesses of branches dye it black. The wall thus is significantly beautiful itself.

This general character of the natural setting has deeply affected the style of the gardens. One who stands on any of the mountain peaks and sweeps the surface of the island with his eye sees at once how shaggy, how romantic, how wild it is. Thus the view of the Satterlee bungalow and its surrounding forest.

Though some gardens are here wholly formal, and others have sections of formal planting and architecture, the general tenor is informal. As a famous gardener has remarked, it is impossible to make this northern island look like Italy though one spent a million dollars a year. It simply won't be made into what it is not. When one spies the exquisite spring house of the Sieur de

Mont's Spring, in the Lafayette National Park, near Bar Harbor, for a moment there sweeps over him the delusion that here is Italy, but he is quickly recalled to his northern surroundings. The effect is more truly that of the Scottish coast. The gardeners have therefore obeyed, most often, the demands of a strong landscape, and have conformed.

Some of the gardens, being on the edge of the rocky seashore, make no attempt to wrench the coastline into new forms, but adapt their own to what they find. In the same way the gardens do not contend with the walls of trees which are ready to make the frame, but conform to the winding edges that the trees allow. By so doing they often gain in winning charm. The fine freedom when plants creep snugly into all the little recesses among the trees but give way for the thrusting growth wherever it serves, makes a perfect transition from garden to natural growth and unites the whole landscape into a complete composition.

To the gardener's aid in this finely informal work comes the chance for paths and stone work from the granite that the island so richly holds. A step from the porch leads into the lawn. The eye catches the light from the gray

(Continued on page 72)



The garden path must invite the feet if it is to be a real success. Along this path of stepping stones in the Farrand garden the landscape designer and the stroller alike realize their dreams

DREER'S FAMOUS AMERICAN ASTERS

AMERICAN grown Asters are one of our leading specialties and our list of over sixty varieties and colors comprises only such sorts as can be planted with perfect confidence that nothing better can be procured, no matter at what price or from what source.

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Erskine Park Everbearing Red Raspberry

The early 'till late berry

SHOULD BE PLANTED IN EVERY GARDEN

Conceive the joy and satisfaction of having such berries on your table all through the summer and autumn, the source of wonder to your neighbors, that you can pick the finest raspberries from the latter part of June until the snow flies. On November 29th we cut a large branch of the Erskine Park with blossoms, green berries and ripe fruit upon it.

The plant is by far the strongest growing raspberry we have ever seen. It branches like a tree, and it also has the largest and most roots of any with which we are acquainted.

It was first discovered on the beautiful estate, "Erskine Park," of Mr. George Westinghouse, Lee, Mass. This estate is in the midst of the beautiful Berkshire Hills, with a temperature in winter of 30 or 40 degrees below zero, so that the hardiness of this berry is unquestioned.

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Evidence of the success met by flowers under cultivation at Bar Harbor is given by these plants of native Solomon's seal which are far larger than others growing in the wild state

Some Gardens at Bar Harbor

(Continued from page 70)

stepping stones as in the Farrand garden that beckon off into the delights of flowers. When stepping stones are not desired, when the wish is rather for grass walks, the gardener is equally fortunate, because the cool nights and the sea mellowness make turf such as may well be his pride. With incidents such as stone seats or bird baths in order, the granite awaits its use. The beauty of this work is that around and behind and beneath the seats native ferns will thrive, making the fine combination of strength and solidity and lacey delicacy that New England can so well boast. The bird bath of the Farrand garden, sunk in the ground, appears to be of primordial age. Between it and its surroundings there is no quarrel.

In some ways the finest thing about these gardens is their vistas. Note the

invitation in the Murray Young garden to raise the eyes to the crests of the mountains that loom above the spruces. In other gardens the eyes gaze down long alleys where the roses shine, sometimes past them and out to sea, sometimes into the heart of the woods, sometimes to a gleaming pool at the end. For many people this intimacy with the woods and the sea is priceless.

The rocks of the northern and the eastern shores are high and rugged. Below them the sea churns and sobs or roars and pounds. Through gaps one catches the blue-green waters of Frenchman's Bay or the Atlantic. Now and then a stately white sail moves among the islands. The tang of salt is in the air. Romance stirs the pulse and whisks the beholder away to the land of heart's desire, the perfect land of flowers and of dreams.

How To Make Livable Rooms of Green

(Continued from page 32)

nighly accepting these tributes uplifted to its pale glory. So, too, might the green room be. . .

But leading to the accomplishment of any miracle there is a slow path of patient plodding; the honest study and experiment of effects, the wielding of transforming paint brushes, the pricking of the needle as the thread of flaming amber wool slides vividly between its fellows of green; there is the contemplation of texture and its effect in this color; the importance of the decorative breaking up of surfaces, the peeping of flowers, the judicious placing of delicate green tones charmingly against somber gray ones; the tall slender grace of green furniture.

To know how to accomplish a really successful green room is to know and appreciate color and form, plus acquiring the ability to capture a certain shy beauty, perpetuating its charm without losing its fresh sweetness. This may not be accomplished by sheer expense of materials, neither by brilliant expanses of color: such effects are too clearly not to be bought by the yard. This we know intuitively, but never do we realize it so poignantly as when we stand, as I did just lately, in the room fairly reeking with rich unctuous green. The floor was covered with a thick-piled, moss-green carpet,—not moss-green in shadow, but the insistent brilliant tone of a mossy stream-bank

momentarily caught by the sun; a tone that is beautiful in Nature because of its rarity and briefness, but which is deadly spread all over a floor in a brilliant fixed stare. By and by the floor permitted one to glance painfully at the rest of the horror: the rich cream walls nearly bilious in color, at the windows the long floor-length curtains of moss-green velours, the fatly overstuffed chairs resembling the stream-bank in color, texture and form,—rolling, bland, moss-covered. And yet the pride of possession kept the well-meaning inhabitant of this greenness from realizing the thin obviousness of the scheme.

But the joy that may be gotten from the green room brought about on this wise! Misty gray walls, which are just as they imply, the color of a misty early morning; gray woodwork of a slightly deeper tone, and, since the room is a dining room, a built-in corner cupboard, from which peep out alluring lemon yellow china things from between the soft green curtains; at the windows green curtains, too, of a pleasant rough silk; the buffet and drop-leaf table of leaf green decorated in a dull mustard yellow nearly the color of gold, the interior of the drawers of the buffet lined also with this; on the yellow Chinese lacquer tea wagon a pewter tea service, and on the buffet a pair of pewter candlesticks and a black bowl

(Continued on page 82)



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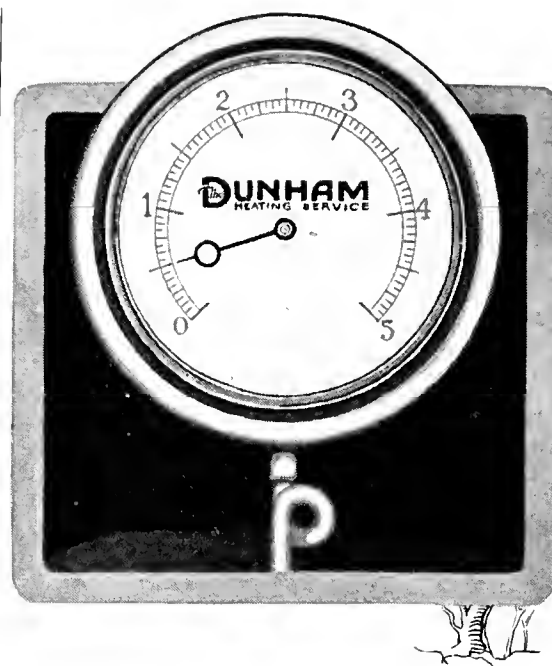
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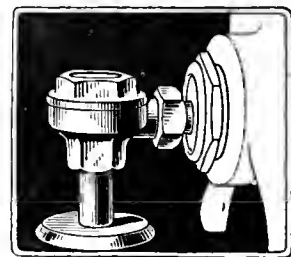
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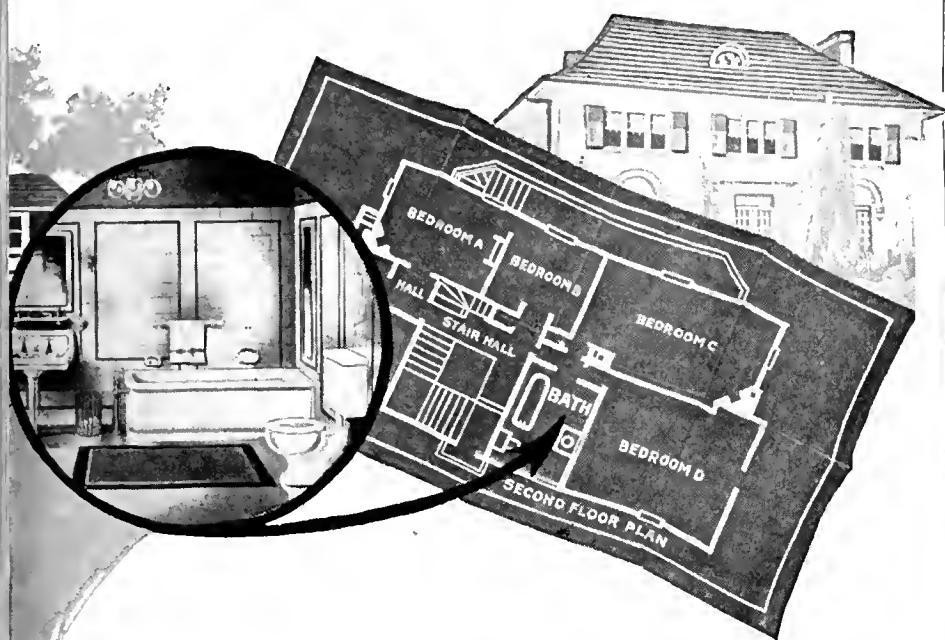
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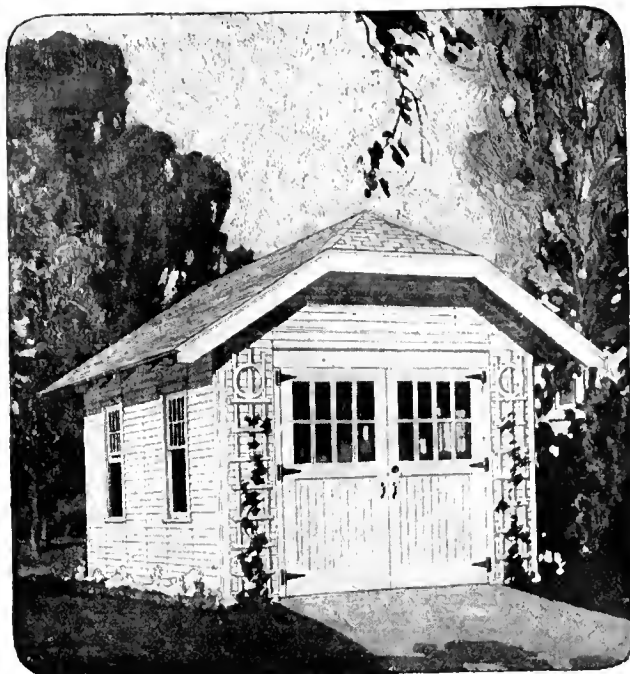
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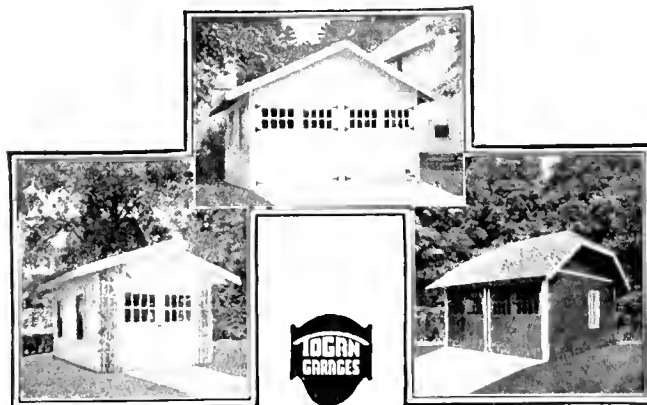
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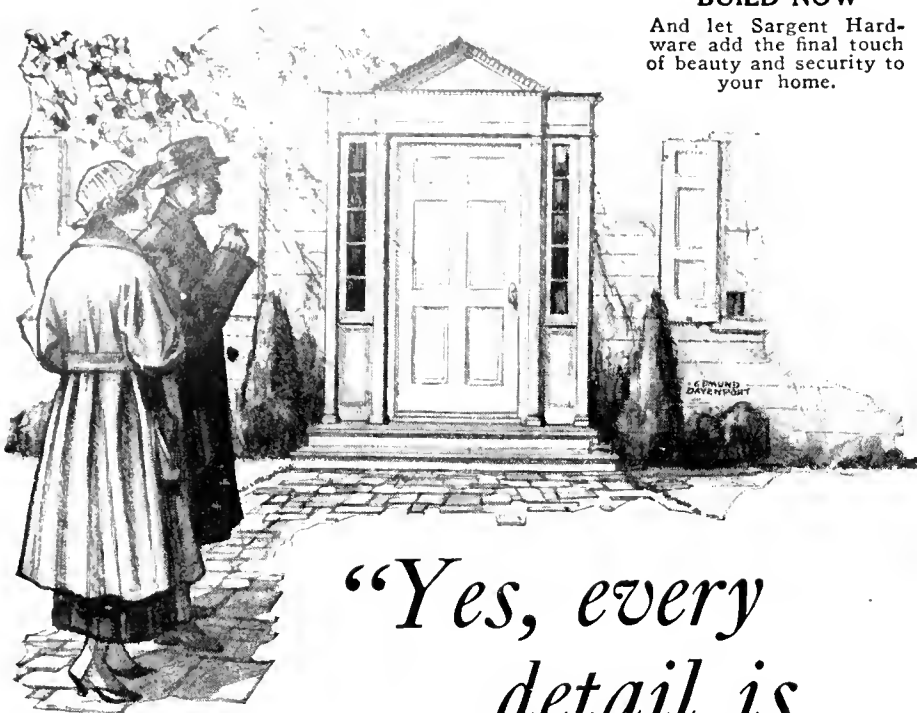
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HOMES that people admire don't "just happen." You will usually find that every detail is the result of careful planning.

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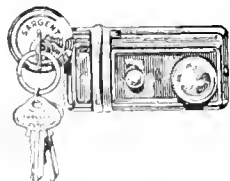
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Pottery birds are especially effective as mantel decorations. Here cream white parrots balance a bowl of trailing ivy

The Decorative Quality of Pottery Birds

(Continued from page 57)

lence. They may be placed at either end; or one can be used as a focal point from which the other things are arranged symmetrically. Here the background is as important as the object to be placed against it, not only as to color but in size. If the space is small, do not use a tall crane and a low pheasant with a spreading tail against a great wall expanse.

In an old Southern house I saw a mantel that was easily the most interesting spot in the room. Over a black marble fireplace had been hung a rather elaborate gilt mirror. In the center of the shelf was a beautifully carved little statue of Buddha in ivory; on either side had been placed a brilliant green porcelain bird a trifle smaller than the statue; at the ends were high

Venetian decanters used as vases, filled with marigolds. This mantel group as to color and arrangement was exactly right. Another room had a white marble fireplace, gray paneled walls and delicately colored chintz hangings. On the mantel in the middle was a low sea-green bowl filled with hydrangeas. At either end was a prim stork, slim, graceful and of a lovely shade of gray blue that harmonized with both walls and flowers.

So a graceful pottery bird can become an important element in a room, making a delightful spot toward which we look and linger in quiet satisfaction. The appeal is something more than one of outward color and form, for it has the power to evoke memories and suggest dreams.

Experiences With Dahlias

(Continued from page 44)

little short of that but are yet worthy associates, differing only as great ability differs from genius. These all have been growing only for their effect in my ornamental gardens side by side with the whole range of other effective flowers.

I do not plant my dahlias in rows; I group them with other flowers and they lend themselves admirably to this decorative effect. Some of them are at their best early in the season; others are at the zenith of their perfection late in September, standing defiantly and boldly, flamboyant and dashing, replete with evidence of their fiery Spanish ancestry, challenging with their might and beauty the expected season which will destroy them.

My gardens are terraced; in certain parts there is a considerable slope and always a wash, and there my dahlias seem to display themselves in their greatest splendor, which would prove my contention that no artificial or chemical fertilizer is required to produce fine plants and flowers. I do not permit the use of any such fertilizer and my gardener does not use it. I prepare my gardens in late fall with natural stable manure, and that is all the feeding they get.

There is nothing new about the plant-

ing and culture of dahlias; I believe that they require only the same general care that every plant does, if the best results are to be obtained. My gardener, John Harding, knew nothing about dahlias when he came to me. From close study and observation he and I have learned what we know about them today, and he now knows the growing of dahlias as very few gardeners in this country do. Any lover of beauty in flowers, able to define qualities of superiority, can succeed with them provided he or she will give some study to their requirements and, of course, the cultivation, weeding and general care demanded by virtually all of the larger garden flowers.

I plant my dahlias about May 20th. They will begin to bloom about the middle of August, but if August is hot many blooms are generally not very perfect, the later flowers being far superior. I will harbor no plant that does not grow freely, producing strong, straight stems; I immediately discard any variety showing the least sign of weakness. They must have beautiful colorings, must be fine of form and have distinct merit, or they do not long remain in my garden.

A dahlia of large size, provided it

(Continued on page 78)



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Do you know why there is so much more illness in winter than in summer? Not because of the strain put upon the vitality during the cold months, but largely because of the lack of fresh air, the cheapest thing in the world, the most essential—and the most neglected.

Your house may be comfortably warm, but unless there is a constant and sufficient supply of fresh air, your health must suffer, and with it your mental and physical efficiency.

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Don't delay. Erect the Dodson Houses now and let them weather and blend in with the general surrounding. They will keep the birds with you all summer to protect your trees, shrubs, flowers, and gardens, and cheer you with their beauty and song.

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Dodson Sparrow Trap guaranteed to rid your community of these quarrelsome pests, price \$8.00.

Experiences With Dahlias

(Continued from page 76)

stands on a stiff stem with strong neck, makes itself felt in the garden. If you will once walk through my gardens, where ten thousand blooms thrust their insolent beauty in your face, you will agree with me. Beauty is enhanced by size, and mere size without beauty excites emotions. For my part I have always preferred the eagle to the canary, and the elephant to the jackass.

Many thousands of dahlia lovers, many thousands of Garden Club members from all over the country visit my

gardens in autumn. I shall be very glad indeed to receive anyone who wishes to come to my place to see my dahlias and share with me their wonders. Horticultural Societies and Garden Clubs, who came last season, shall again have permission to visit me and wander through my gardens. It is only two hours from New York by motor—Post Road through Norwalk and Westport, Conn. My place is a mile east of Westport between the Post Road and the Shore Road.

The Old Silver of Erin

(Continued from page 31)

sions objects not to be found carelessly grouped in the ensemble of an antique-man's shop? You may consider that I offer you an avid occupation, a forlorn hope, but let me whisper a secret to you:

One day—and it was not so very long ago—I chanced to be discoursing on the interesting history of Irish silver to one who knew nothing about it. My friend was blessed with the Inner Eye, however, and some photographs I had shown were visually taken possession of. I had discoursed, too, of the marks on early Irish silver and had made a few rough sketches of some of them. These too were seized upon by the Inner Eye and, so equipped, it chanced that my friend began to rummage around the family silver. Fortunately it was a large family, an old family, a careful family and an unsuspecting family. But I doubt if any of its members combined the diplomacy, the acuteness, the suasion and the Inner Eye that made it possible, when next I dined with my friend, for him to present on his board five pieces of Irish silver—five!—successfully gathered within the patriarchal precincts. An achievement.

And so, dear reader, there is no futility in cultivating the Inner Eye, nothing hopeless in the thought of setting it to work. What one cannot acquire from the cold outside world does many a time await the home explorer. At any rate if you can be convinced that this is worth believing, you will, perhaps, not think it entirely a waste of time to give further perusal to these paragraphs.

The Fate of Old Plate

The troublous times which have attended Ireland's progress have been the cause of the rarity of early silver by the Irish makers. Again and again, in times of stress, much of the old plate has been melted up, again and again much of it has been practically confiscated. In 1686, for instance, two years before the Revolution of '88, the Provost of Trinity College sold a great quantity of the College plate, almost all of its domestic plate having been disposed of the preceding year. No new plate, or at least very little, was acquired by the College until after the Battle of Boyne, 1690. Most of the College plate was acquired, piece by piece, by gift, from what one might term as special students, or non-corporate members of the College, a gift more in the order of an entrance tax, which afterwards it seems practically to have been. Such a piece was the fluted cup, ex dono, presented in 1690 by "Jacobi Caulfield", son of Lord Charlemont.

At one period Trinity College disposed of some four thousand ounces of its plate in order to obtain funds for the purchase of an estate. It is probable that a goodly portion of this consignment found its way to the melting-pot. It may be that in the transaction were included the dozen silver spoons costing

£4 and the two silver salts costing £3-6 which figured in Provost Alvery's expense book for 1605.

Of the early history of the Irish silversmiths very little is known. But we do know that the Goldsmiths Company of Dublin had complete direction of all Irish goldsmiths and silversmiths, an organization, or guild, corresponding to the famous Worshipful Company of Goldsmiths of London. The original articles of incorporation of the Dublin company, granted in 1638 by Charles I, show it to have been founded by nineteen Dubliners (the list presents both Irish and English names) and two Hollanders. The company was held in high esteem and we are told by Mr. Arthur Butler that in 1649, when the Goldsmiths Company of Dublin consented to take part in a Dublin civic procession, it was considered a great condescension on the part of that guild.

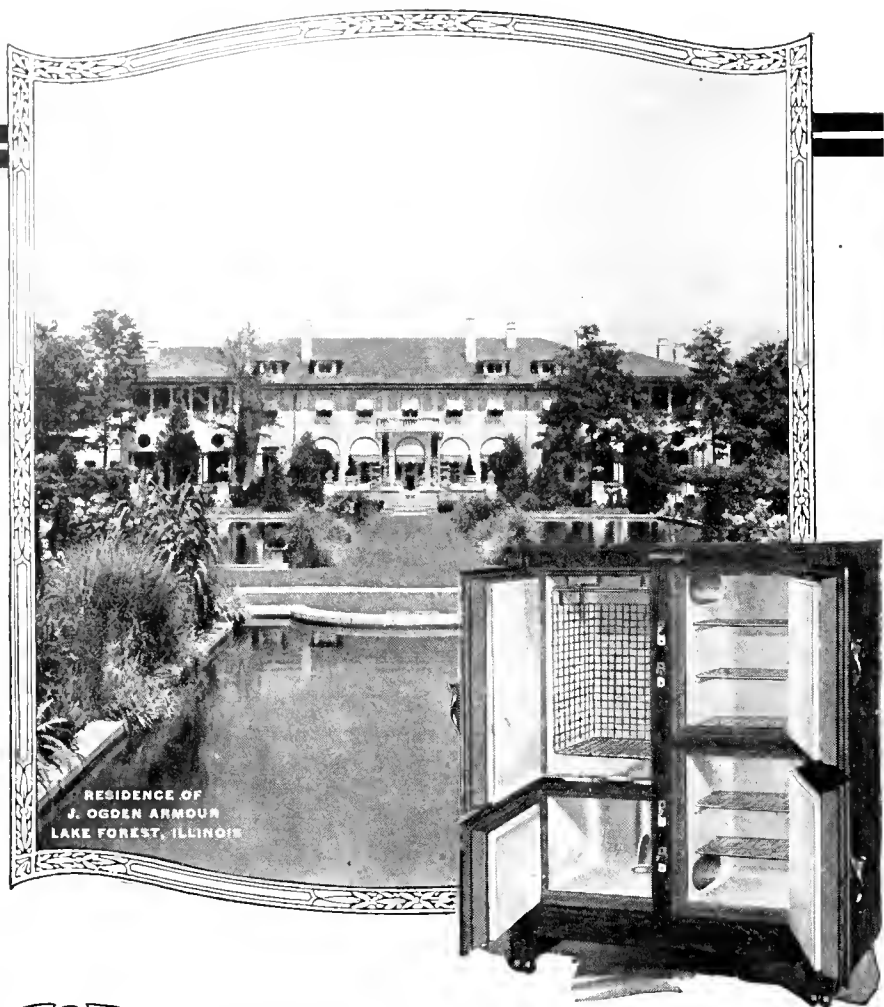
Early Marks

Between the years 1697 and 1720 there appears to have been no silver of as high a standard as that which is known to us by the name of Britannia silver made by the Irish silversmiths. Just what were the marks on the earliest pieces of Irish silver it does not seem possible to discover. In the reign of Elizabeth the mark may have been an Irish harp, as in the reign of James I. We can be reasonably certain that prior to 1638 letters of the alphabet were in use as silver-marks. When Charles I granted charter to the Dublin company the puncheon to be used was designated as "The King's Majesty's stamp called Harp—Crowned now appointed by his said Majesty."

The first division of marks which we can follow in Irish silver extends to 1638 to 1658. Through this period a series of Roman capital letters, used consecutively year by year, maintained. The A (1638) is the only letter of this series within a fancy shield.

The second division marks extend through 1658-1677, and consist of Old English capital letters, while those of the third period, 1678-1697, consist of Old English capital letters of a more pronounced type. We are told that between 1684-1693 only the letter E appears on extant pieces. There are, says Butler, gaps in letters which indicate loss of pieces between 1701-1705 and between 1711-1715. However, it is possible that certain letters may have stood for several years different of fabrication instead of for just one. From 1715 until 1720 the shield in which the letter appears varies in base. In 1718 letters in Court Hand appears but do not extend beyond the letter C. Thereafter the Old English alphabet returns. Butler says that between 1746-1795 it is difficult to date pieces from their marks definitely. In 1730 the figure of Hibernia seated was introduced as an additional mark and still another punch was added in 1807—the King's Head. By this it will be seen that the Irish Hiber-

(Continued on page 82)



Some representative homes where Jewett Refrigerators are used:

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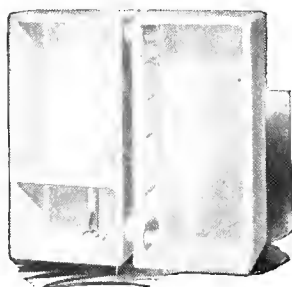
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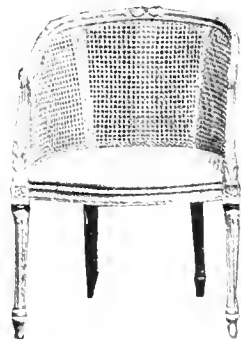
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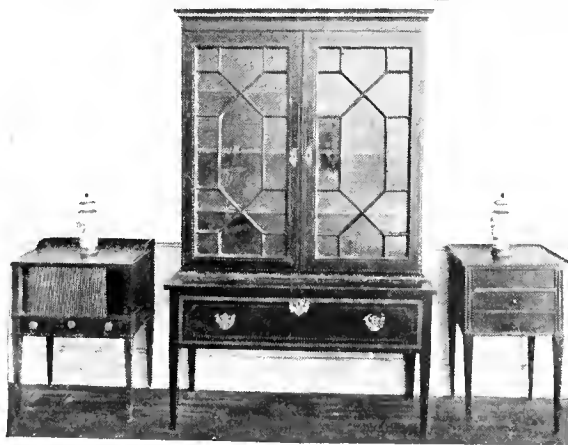
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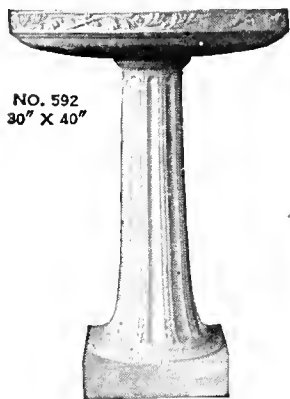
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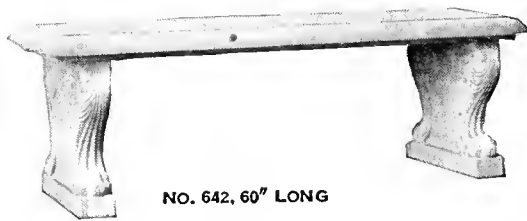
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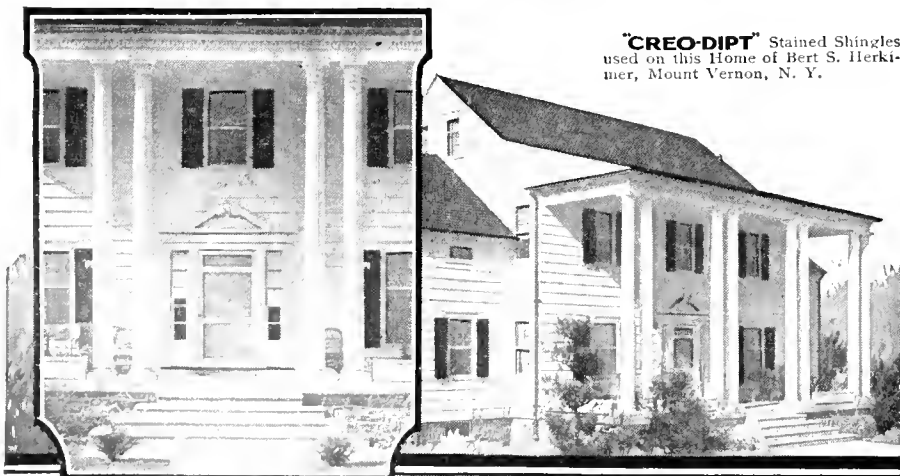
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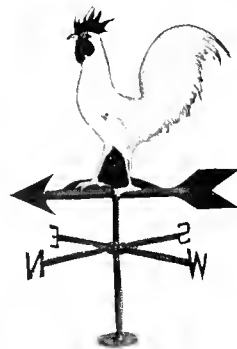
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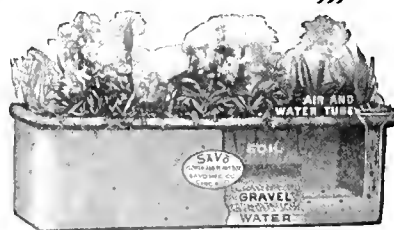
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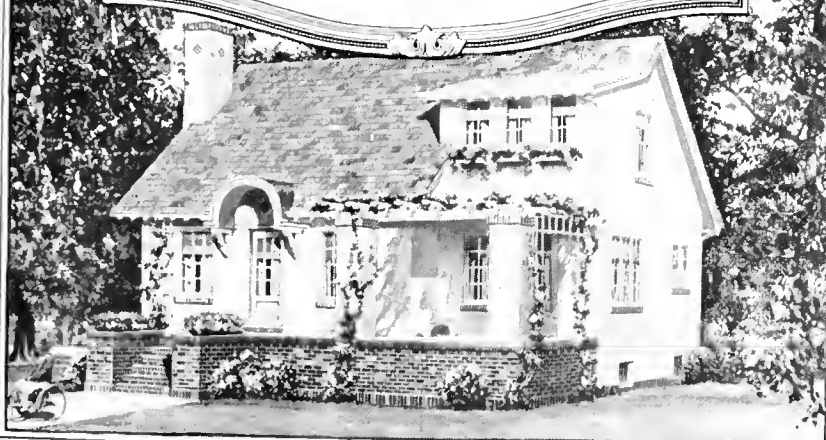
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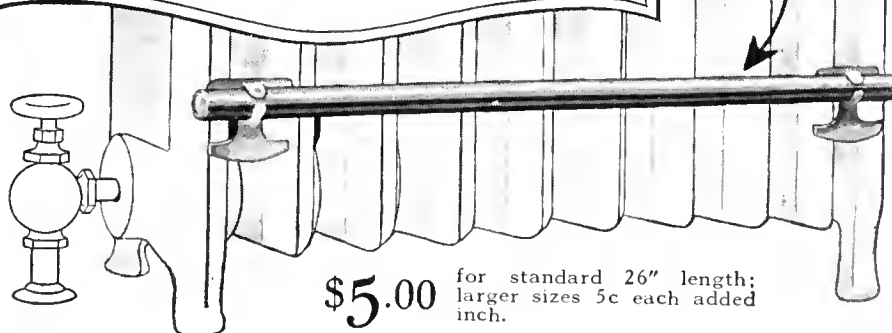
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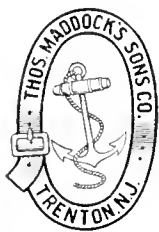
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Foremost in making the bathroom safe for health

JUST as Thomas Maddock fixtures assure the utmost in sanitation for large installations, so does the Madera-Silent Closet, shown above, provide the highest degree of health protection for the home.

This closet has sanitary features that insure a maximum in health protection with a minimum of cleaning. And, because of its structural design, it is silent in action—the sound of flushing cannot be heard beyond bathroom walls.



Thomas Maddock plumbing equipment is also used in the plants of the Federal Rubber Company, Cudahy, Wis.; the Winchester Repeating Arms Company, New Haven, Conn.; the Anheuser-Busch Company, St. Louis, Mo.; and in many other well-known manufacturing plants in all parts of the country.

Like all Thomas Maddock fixtures, this closet is made entirely of glistening, pure white, almost unbreakable vitreous china—a material that is always associated with the highest ideals in the manufacture of sanitary equipment.

If you are interested in equipping a new home or in remodeling an old bathroom, write for our booklet, "Bathroom Individuality."

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The home of Fish Tires, Chicopee Falls, Mass., is equipped with Thomas Maddock fixtures

Remember the importance of the plumber in protecting the family's health

The Old Silver of Erin

(Continued from page 78)

nia antedated the grant of the Scotch Thistle standard mark by some twenty-nine years.

Hibernia was added to the Harp and Letter marks to denote a tax on silver of 6d. per ounce, and the King's Head mark as an additional tax of 6d. per ounce. These two duty marks were not removed until 1890, when silver duties were withdrawn. When the tax of 1807 was imposed, no allowance was made for the earlier tax whose payment was indicated by the stamping of the Hibernia mark, and so the Hibernia puncheon was disregarded although we find it with the King's Head mark accompanying it.

It is not the writer's intention here to go into the intricacies of the multitude of marks on Irish silver, but it may be added that for about a hundred and fifty years from the establishment of the Goldsmiths Company of Dublin the escutcheon on the crowned harp puncheon remained practically the same. There were different forms of the crown from 1700 to 1785, and then from 1785 till 1972 an oval was adopted for the crowned harp, from 1792 till 1800 giving place again to an oblong escutcheon with sharp right-angle corners. Thence onward the shield varied little though sometimes it exhibited rounded and again clipped corners. The same styles were followed for the escutcheons of the Hibernia mark.

While the Dublin company controlled the Irish silver manufacturers, a goldsmiths company was formed in Cork as early as 1656, adopting as its distinguishing mark a large galleon and a single castle, both within escutcheons following the outlines of their emblems. Makers' initials were added, and at a later time the word Sterling sometimes also appeared. There were also other silver centers in Ireland, notably those

of Yonghal and of Limerick, but the local marks upon these pieces are rare and I do not know that they have yet been deciphered. Finally mention should be made of the Swiss Protestant refugees from Geneva who emigrated to South Ireland and worked as silver-smiths near Waterford 1783-1784. Their settlement was called New Geneva and they were granted certain powers by the Crown and an assay office, but discord having arisen, they fled the country and I know of no record of any plate bearing their marks, which are, I believe, confined to watches of their fabrication.

The earliest pieces of Irish silver appear to have been communion plates, alms-dishes, flagons, bowls, salvers, covered cups, maces and the like. Then there are the great massive tankards, pieces of great beauty, such as the pair bearing the date 1680, now owned by the Merchant Taylors Company of London, to which guild it came upon the dissolution of the Dublic Merchant Taylors Guild. Later domestic silver was produced in quantities. Among these pieces the Irish silver potato rings, 18th Century circular stands for the wooden bowls in which potatoes were brought to the table, are eagerly sought by the collector. Those marked with the initials C. T. were made by the Carden Terrys, father and son, famous for pieces of this sort, and fortunate indeed is the collector who chances upon a piece from their hands.

Fortunately for the love of old silver we have in our American public collections some exceptionally fine pieces which can there be studied. The Irish silver in the Metropolitan Museum of Art presents an unusually fine group of examples and the writer is indebted to this Museum for the courtesy of the accompanying reproductions.

How to Make Livable Rooms of Green

(Continued from page 72)

of yellow freesias, on the table a pewter bowl of fruit. Mealtime in such a room would be far from a horror, but rather as refreshing as a woods in spring.

Unless one has a certain sort of a house, or a certain sort of taste, one should refrain from the green living room, for unintentionally it is apt to grow into the repp, velours and tapestry dullard that breeds a morbid mind. But granting a sunny out-of-town living room, or a city room with a view of a river, or up near the clouds, one may go as far as one likes in this new treatment of green.

Quite the talk of the town was this unusually pretty living room of a low-eaved Dutch Colonial house. The walls and woodwork were a tone no darker than ivory, but grayer and softer; the floor was painted a dark leaf green, with plenty of gray in the mixing so that it would avoid either an olive or bottle green effect; and on this leaf green floor there was an oval braided rag rug in gray, green and black, with a faint picking of ivory. So far, nothing unspringlike in the setting, you see.

Then in this room the furniture was green, but with what a difference! The tallboy was in two tones, with two other pieces matching it in this particular, the table and settee, but the tallboy was the only piece that was decorated with flowers; these were done in rose, yellow and green, with baskets of dull gold and gray, and the drop handles on the drawers were of silver, matching the wall sconces holding their three orange candles. The green of the furniture was as nearly as possible the color of a lilac

leaf, and every one knows what a beautiful green that is, and how the front and the back sides are slightly different tones, which had been duplicated for the two tones of this lovely green furniture.

At the windows and at the doorway there were hung curtains of green grounded cretonne, with flowers of rose, orange and yellow with black leaves; the glass curtains were of a delicate sunset-colored silk gauze. One chair, the wing, was upholstered in a soft-finished linen canvas embroidered in wool; the other upholstered one was done in green linen with appliqued bands of the cretonne; the legs of both chairs were painted the lighter tone of green used on the painted furniture; the green-painted stool has a cushion of orange velveteen in a burnt tone; the cushions on the settee were respectively yellow, jade green, rose and black; the cushion on the linen chair was of black with an edge of yellow and a flower of rose. The lamp, with its gray base, had a shade of dull yellow with Chinese embroidery panels; the books on the table had dull rose leather bindings tooled in gold; the bonbon box was peacock blue, and the flower bowl was of orange luster.

How long, I wonder, has green been considered a fitting accompaniment to ponderous furniture, to scroll mahogany sofas and Empire chairs, to bulbous overstuffs and the company room! But now one always chooses a slender and graceful chair for the covering of green, a table of dainty proportions to interpret this color, a tallboy of elegant line; one

(Continued on page 84)



Plans for the New Home

THERE is no equipment that will so perfectly insure comfort, convenience and economy in your new home as

The "MINNEAPOLIS" HEAT REGULATOR

"The Heart of the Heating Plant"

Automatically regulates the drafts and dampers of any style of heating plant burning coal, gas or oil.

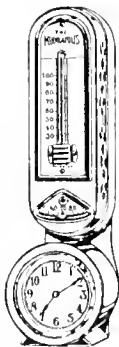
Has maintained even temperatures and saved fuel in thousands of homes for 36 years—lasts a lifetime.

Write for booklet giving complete information.

Minneapolis Heat Regulator Company

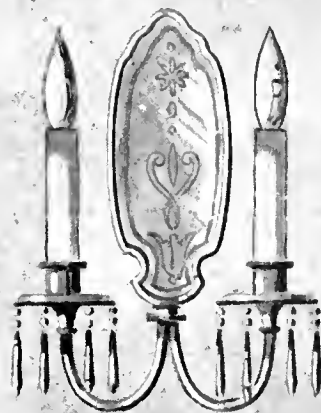
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Inspect our many interesting galleries and study our fixtures designed by Cassidy artisans from models from many of the Historical Epochs.

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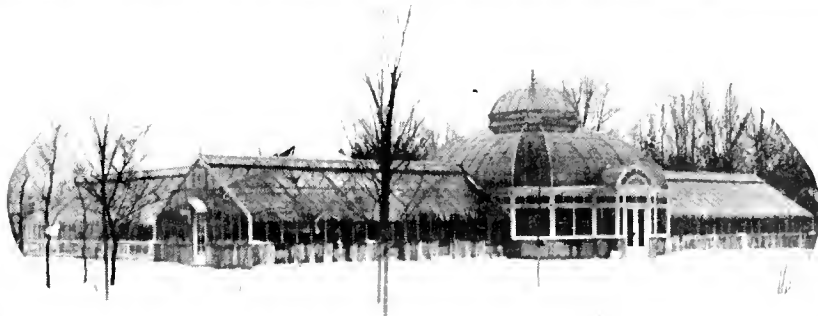
ROOKWOOD FAIENCE

The bath room may be made in harmony with the apartments surrounding it by a judicious use of Rookwood Tiles. Rookwood Pottery has a high decorative value and the cost is moderate.

THE ROOKWOOD POTTERY COMPANY

Rookwood Place

CINCINNATI, OHIO



The Greenhouse Knows No Seasons

"Ah, March! We know thou art
Kind-hearted, spite of ugly looks and threats,
And, out of sight, art nursing April's violets."
—Helen Hunt Jackson.

With a greenhouse, though it be March out-doors, it may be June within; it may be any month you like, so far as your flowers are concerned. A good greenhouse gives the seasons into your own hands, to do with as you will.

And the V-Bar is a good greenhouse. Both owners and gardeners tell us so; and we admit it, because we know how it is built.

We should like to talk with you about building your greenhouse, designing and placing it so that it will merge harmoniously with its surroundings.



W. H. Lutton Company, Inc. 512 Fifth Ave., New York

How to Make Livable Rooms of Green

(Continued from page 82)



Plan Now to Give Your Lawn Better Care

NOW is a good time to begin laying your plans for the care of your lawn. Do a little investigating in advance; find out for your own satisfaction just what benefits you could derive by using the Ideal Power Lawn Mower to care for your lawn.

You will find that the Ideal is a splendid machine to have ready at the very beginning of the grass cutting season, when sufficient rolling and frequent cutting are so vital to the health and vitality of the grass.

For the Ideal gives you in one machine a *power mower* and a *power roller*. You have a machine with which one man can cut larger areas of grass without effort and at small cost. And the problem of keeping the sod well rolled is immediately solved.

Best of all, the Ideal is highly perfected and has demonstrated its usefulness by actual service in the hands of thousands of users.

Ideal Power Lawn Mowers are used on private estates, golf courses, polo grounds, college grounds, cemeteries, school grounds, hospital grounds, municipal parks, ball parks, etc. Here are just a few names from the thousands of Ideal users: Edsel Ford, Detroit; Lehigh University, Bethlehem, Pa.; H. H. Timken, Canton, Ohio; Bausch & Lomb Optical Co., Rochester; Geo. W. Perkins, Riverdale, N. Y.; C. H. Crumley, Denver, Colo.

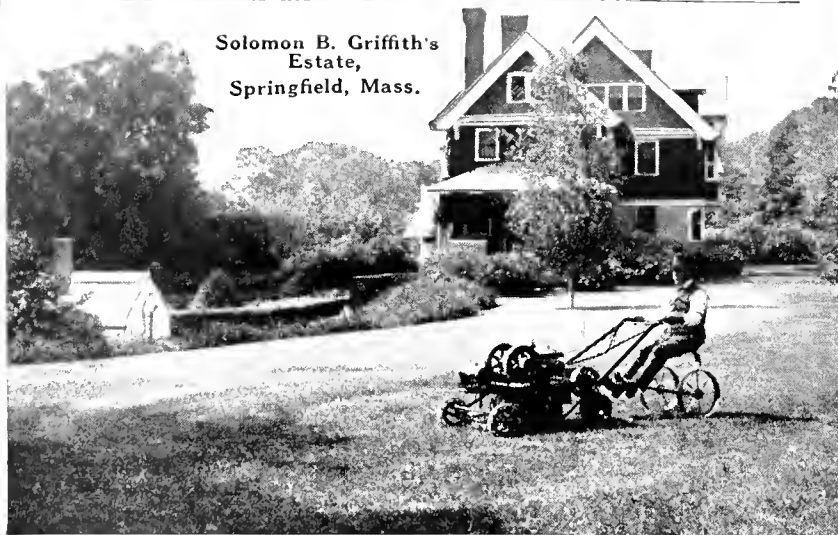
With riding trailer the Ideal provides the most practical and economical riding power mower possible to procure. Furnished either with or without riding trailer.

Special putting green mowers can be provided for work on golf courses. Any of our dealers will gladly demonstrate the Ideal for you. Special illustrated catalog upon request.

IDEAL POWER LAWN MOWER COMPANY
R. E. OLDS, Chairman

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Solomon B. Griffith's
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Springfield, Mass.



IDEAL POWER LAWN MOWER



Does the work of

five hand mowers

associates painted surfaces with green; soft, smooth-finished light weight materials, such as linens, taffetas, pongees, rarely anything heavier than a velvet; one thinks of green in its rare tones, the leaf greens, jades, apple greens and pickle greens, with occasionally a dull olive and sage. One relieves green surfaces with adorable splashes of rose and yellow, blue, black, gold, and silver: one weaves in the story of green the joy of living, the power of new growth.

Quite in line with this principle is this bedroom furnished in green: the walls are oyster white, the floor mauve, four or five tones darker than the furniture, which is also of this color but heavily trimmed with black and jade green; the interiors of the chest drawers are bright jade color; the mirror gold framed. The hook rug is of green, black and lavender, the bedspread of dull jade green taffeta quilled in mauve, the cretonne window drapes are predominantly green, mauve and rose.

Rose is another delightful color with which to combine green, but one must

avoid the pink and green idea of childhood; the rose should be surrounded by areas of white, cream, or palest gray, there must be some contrast of black, and a few notes of yellow do but enhance the scheme. Silver and pewter blend better with green than do gold, brass, or copper.

If green is handled lightly and delicately, there is no room in the house in which it may not be used, if desired. Olive green woodwork and butterscup yellow curtains make a charming kitchen; green furniture and rose-sprigged chintz delight the kiddies in the nursery; in the dining room it is refreshing, in the living room it is restful, in the hall it is calm and spacious, in the bedroom it is full of peace. The only thing one must do, however, to obtain these results is to approach the color from the proper angle: which means to surround it with a neutral pale tone, to combine it with the bright colors and sober masses of spring, and invariably to select for its interpretation delicacy of texture and slenderness of line.

Rejuvenating A Grapevine

A GRAPEVINE is one of the very few forms of vegetable life which will immediately and satisfactorily respond to a little attention on the part of the gardener, even if this attention is not given until the vine has shown actual signs of decay. In this respect a grapevine is unusual; and I should say that its powers of recuperation border on the wonderful. What tree, for example, if cut off short to the ground, will send up a new tree as fine as the old, and as heavy a bearer of fruit? Yet the grapevine will do this.

Often, after a vine has borne for a dozen years, and is full of old, hard wood, the thing to do is to cut it off a few inches above the ground, and then take care of one or two of the finest shoots that are sure to appear from the stump. But there is another method which is less drastic and which does not rob the grower of a season or two of the vine's bearings. I mean the rejuvenating process, which can be applied to any vine anywhere. And this process should be applied every three or four years to

any vine, so that the forces of decay will not have an opportunity to attack it in a weakened condition.

During the autumn or early spring, clear the ground thoroughly in a 10' circle about the root of the vine. Rake away a little of the top soil; the fibrous grape roots will not be injured enough to hurt them. Then apply a heavy top-dressing over the entire space. This dressing should consist of a light covering of good loam to replace the earth removed; then pack down rather tightly 1' of rich, strawy manure. When this is in place, a further light dressing either of bone-meal or of nitrate of soda will supply further valuable fertilizer.

Having thus taken care of the roots, trim the vine back severely, removing all dead wood, and at least half of the bearing canes, cutting back the bearers retained at about two buds.

This rejuvenation of a grapevine is no experiment. It is an easy and a pleasant task; and its results are certain and gratifying.

A. RUTLEDGE.

Roses for Arbor and Trellis

THE character of the foliage and hardness should be important considerations in choosing types of climbing roses for covering arbors, trellises, pergolas, pillars and similar structures. Roses used in this way are usually in conspicuous places and flowers can be depended on for ornamental effects for a relatively short period only during the year. Climbing roses with a poor leaf development or those especially liable to attack by insects and diseases, therefore, make but a poor appearance.

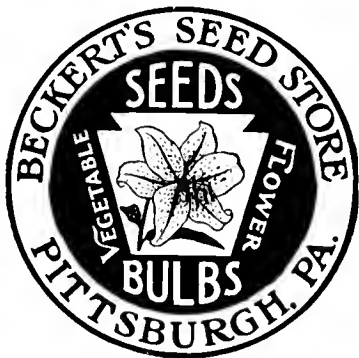
The climbing roses are divided roughly into two divisions. The pillar roses are those not growing more than 6 or 8 feet high. The more vigorously growing roses of the group are the climbers or ramblers.

Of the trellis and arbor roses the members of the Wichuraiana or Memorial group are among those most resistant to disease and insect attack. They have foliage pleasing to the eye throughout practically all seasons. The blossoms are white and single. The

Multiflora climbers flower in clusters. Many of them, however, especially the so-called ramblers, are subject to mildew and insect attacks. They are reasonably hardy in the North. Roses of the Laevigata group, represented by the Cherokee, on the other hand, require a warm climate. This is true also of the roses of the climbing Noisette group represented by the Marechal Niel and Lamarque. These roses are suitable for culture only in the warmer sections where the winter temperature seldom falls below 10° F. above zero.

Climbing roses require large quantities of plant food. The body of good soil available should be equal to a mass 3 feet square and 30 inches deep. A hole of this volume should be dug and filled with good garden soil mixed with well-rotted manure. Climbers, like all other roses, require good drainage. No roses will thrive where water stands about their roots. Planting should be done carefully, as in the case of roses for landscape purposes.

—U. S. Dept. of Agriculture.



Be Prepared For The Spring Drive

We mean the spring drive of the peaceful, industrious lovers of nature who rob none yet enrich themselves and their communities by every delicious morsel of food or delightful flower they help into being in field or garden.

You will be prepared, if you get our FREE GARDEN BOOK FOR 1921, a complete guide to quality seeds, their culture and worth-while garden requisites.

BECKERT'S SEED STORE

105 Federal St., Pittsburgh, Pa.

Complete Service and Quality since 1877.

The Home Beautiful

BEAUTY outside and inside, and a charmed atmosphere that comes only with the fragrance of flowers. Is your home like this?

For over twenty-eight years B. F. Barr & Company have been transforming bare grounds and monotonous lawns into magic carpets of shimmering color. Their landscape Architectural Division employs the same skill in beautifying your grounds with a harmony of plants and trees, as does the interior decorator in furnishing the inside of your home.

Cottage and lawn, mansion and estate, whatever yours may be—our Architects invite your correspondence. They will be guided by your individual taste in their suggestions and plans. Write them today—also ask for our illustrated catalog. We will send it by return mail.

B. F. Barr & Company KEYSTONE NURSERIES

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MELROSINE



IT KILLS ROSE BUGS

Protect Your Roses by Killing the Bugs

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THE GARDEN CHEMICAL CO. 146th St. and Park Ave.
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Cut Your Grass With Gas MOTOR **4** LAWN DRIVEN **ACRE** MOWER Does the Work of 4 to 5 Men

THE 4-Acre Power Mower is sturdy, compact and exceedingly simple to operate. It has a cutting capacity of four to five acres a day. Fuel costs less than 40 cents a day.

A powerful air-cooled motor of special design, gives a speed of $2\frac{1}{2}$ to $3\frac{1}{2}$ miles an hour. Traction power always under control from steering handle. Miniature differential simplifies steering. Makes backing and twisting unnecessary in close quarters. Runs in a circle as easily as straight away.

Independent clutch automatically stops cutting reel and prevents breakage in case of obstruction. Light weight (180 pounds) on roller is sufficient to smooth lawn without excessive packing. Metal enclosed driving gears and muffled exhaust make operation practically noiseless.

Surprisingly reasonable in price.

Write for catalog and complete information.

The Jacobsen Manufacturing Co.

15th & Clark Sts.

Racine, Wis.





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Send
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QUEEN ELIZABETH

The Ideal Peony Flowered Dahlia

The most exquisitely formed center. Absolutely perfect—the photo speaks for itself. No collection is complete without it.

Our new catalogue: "THE WORLD'S BEST DAHLIAS," not only reproduces this superb new dahlia, and "Golden West Cactus" in natural colors; but tells the plain truth about the world's new, rare and standard varieties, including TEN WONDERFUL CREATIONS, NOW OFFERED FOR THE FIRST TIME. The leading Dahlia catalogue. FREE.

If you have not received a copy, write to-day. A post card, with your name and address will bring you copy by return mail.

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WORLDS CHOICEST GREENHOUSE PRODUCTS
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Burpee's Sweet Peas

THE first waved Sweet Pea in existence was introduced to America by Burpee. The House of Burpee is famous the world over as American Headquarters for Sweet Peas.

Burpee's Sweet Pea seed is grown on Burpee's **Floradale Farm** in California. To introduce Burpee Sweet Peas to new customers we have prepared the special Floradale Collection, listed below:—

Floradale Collection for 25c

Floradale Fairy—rich cream.
Orchid—one of the best lavenders.
Fiery Cross—orange scarlet.
Cherub—cream edged with rose.
Margaret Atlee—rich glowing pink.

This **Floradale Collection** of Sweet Peas is worth 60c but it will be mailed to your door, postpaid, for 25c. We want you to grow Burpee's Sweet Peas. Send a quarter today and the Floradale Collection will come to your door by return mail.

Burpee's Annual, the leading American Seed Catalog, will be mailed to you free. Write for your copy today.

W. ATLEE BURPEE CO.
SEED GROWERS Philadelphia

Kunderd's New Ruffled Gladioli

Probably every true garden-er knows Kunderd's specialty by this time, but not all of them know that his 1921 offerings include eighty new Gladioli never before introduced. These new sorts are entirely distinct in type and coloring, and you should not fail to have some of them to embellish your garden for 1921.

Kunderd's 1921 Catalog

describes these new introductions and illustrates many of them, eight in natural colors. It includes 44 pages of descriptions and cultural directions; truly a most welcome aid to anyone who likes flowers. Copies are free while they last; send now if you wish one.

A. E. Kunderd

The Originator of the "Ruffled Gladioli".
Box 2, Goshen, Indiana, U.S.A.





Wagner Plans Beautiful Gardens

Florists

“Largest Growers of Fruit Trees in the World”



Oriental Plane has a beautifully mottled trunk and attractive foliage.



A black and white photograph of a large, multi-petaled flower, likely a dahlia, with a dark, textured center. The petals are layered and show some staining or discoloration. The background is dark and indistinct.

More than forty thousand persons, in one day, from all over the United States, visited our vast Dahlia fields last autumn.

BERTRAND H. FARR
WYOMISSING NURSERIES CO.
 106 Garfield Ave., Wyomissing, Pa.





Your own vegetables for winter and summer

DO you realize that a home garden of moderate size will yield delicious vegetables all through the growing season and enough beside to store away or preserve in jars for winter use? You not only save money, but have a supply of superior garden produce throughout the year.

To get such good results from your garden, you must cultivate well and often. Planet Jr. Implements make the work easy. They break the soil thoroughly, killing all weeds, and in so short a time, with so little labor that a few minutes a day will keep the ground in perfect condition.

Write for the free illustrated catalog describing all Planet Jr. farm and garden implements.

No. 17 Planet Jr. Single Wheel Hoe does all needful forms of hoeing and cultivating. May be used by man, woman or child.

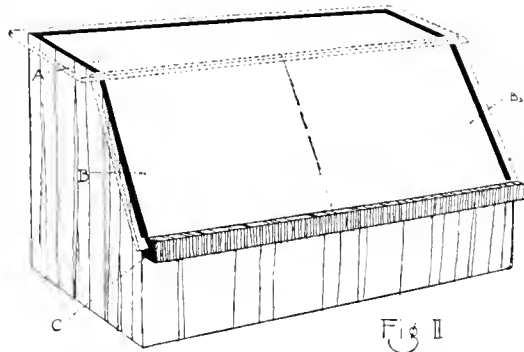
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No. 17

Planet Jr



The glass front and top of the box admit the maximum of sun warmth, and retain it

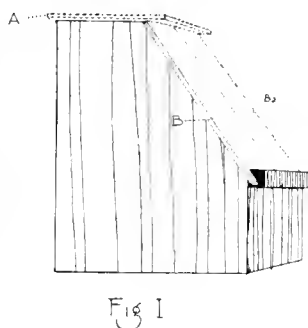
A WINDOW FORCING-BOX

"EARLY" is a word to conjure with in the vocabulary of the garden enthusiast,—early tomatoes, early corn, and that dishful of early peas triumphantly served at least twenty-four hours ahead of the man across the street. But to realize these hopes in the case of those vegetables which are "set out" one must do some very early planting, even the middle of February being none too soon, unless one enjoys the prospect of paying fifty, sixty, or seventy-five cents a dozen in May for greenhouse products.

Another condition which must be met if really good results are to be obtained is that the growth of the young plants be as continuous and rapid as possible. For those who have a greenhouse or conservatory this condition presents no difficulties, and the problem is quickly solved for those who can have a succession of hot-beds, but the simple little contrivance shown here will solve it also for the man who has an ordinary sunny window in an ordinary everyday room. It may be put into operation by Washington's Birthday, or even the Lincoln anniversary, if one is particularly patriotic and impatient. If it is then supplemented by one hot-bed, made up the last of March or the first of April, in which the seedlings, already well started, may be forced for five or six weeks, so much the better—if not, very good results may still be realized by transplanting into larger pots and richer earth as fast as possible.

How It Is Made

The size of the box will be determined by the amount to be grown in it, the principle of light and ventilation being the same in all cases. Care must be taken, however, to allow plenty of room for the growth of the plants. Fig. I shows the solid end with reinforcing strips (a-b) and the narrow extension in front (c) on which the slanted glass rests. In Fig. II the division of the glass is illustrated by the dotted lines and it will be clear that the greatest possible amount of space is obtained while admitting plenty of sunlight in a nearly direct line. The question of ventilation is very important, but can be readily taken care of by the use of three pieces of glass, one across the top, and two on the face, slightly overlapped in the center, all of them about 2" larger than the area to be



A narrow recessed molding prevents the front panes of glass from slipping

covered. This overhang facilitates handling and also guards against draughts during the periods of ventilation.

For the best results the forcing box should be placed in a south or southeast window and high enough to permit the sunlight to fall directly on the pots. The temperature of the room may be quite low, for it will be found that even on hazy days the heat in the box will be several degrees higher than that outside while full sunlight converts it into a veritable hot-bed. The young plants must have plenty of fresh air from out-of-doors and there is hardly a day, except in the case of a bitter cold storm, when the window may not be safely opened a little and the protecting glasses of the box lifted by means of small wooden wedges in as many directions as varying conditions demand. The first trace of mould on the earth or the damping off of even one seedling is an S-O-S call for more air and should be heeded at once.

Planting and Watering

Place an inch or two of broken earthenware, small stones, or cinders in the bottom of 5" pots, fill with any good not over-rich loam mixed with about one-third coarse sand if possible, firm well and soak thoroughly. Scatter the seed thinly over the surface, covering with the required depth of earth which should be dry enough to spread evenly, press down and place the pot in a saucer, shading the surface from direct sunlight until the seeds have sprouted. Keep the soil moist but never wet by filling the saucer with as much water as will be readily absorbed. This method avoids the caking of the earth and the danger of water standing about the stems of the seedlings, and also does much to keep the air moist.

Transplanting should be done as the second, third, or even fourth leaves appear, according to the rapidity and sturdiness of the growth, about half of the tap-root being pinched off to induce formation of good bunchy roots and heavy stems. Eggplants, peppers, etc., should be set in the fresh soil about as deep as they stood before, but tomatoes or anything else that forms rootlets along the stem should be put in deep enough to leave only one pair of leaves above the ground.

MARY N. LEMMON.



Little Tree Farms

INTRODUCTORY

Little Tree Offer

6 CHOICE EVERGREENS

18 to 24 Inches High \$5.00



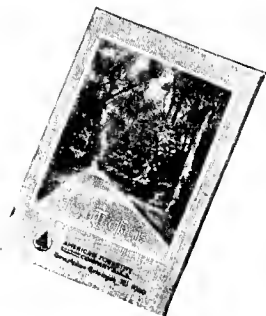
Selection includes One White Spruce, Two Douglas Fir, Two Arborvitae and One Juniper,—the "just right" evergreens for planting around the house. All are of regular Little Tree Farms quality with the best of tops and big, healthy roots.

Price remittance with order includes packing and delivery to Express or Post Office, Framingham, Mass. Average shipping weight 25 lbs.

These samples will show you better than words can express, what quality of stock you can secure from us at very reasonable price.

Send for "Book of
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Beautifully illustrated. Containing new ideas of landscape decoration and just what you want to know about trees and shrubs—their planting and care. Used as a reference work. Listed in U. S. Dept. of Agriculture library.



Little Tree Farms

AMERICAN FORESTRY
BOSTON COMPANY U. S. A.
DEPT. K-3



NOW is the TIME to PLAN!

NOW, when surroundings are stripped of foliage—bare, snow-covered, cold—you should pick out the places where, next year, your home grounds could be improved with a spot of happy warm color, or cool rich green, here and there.

Let us help you. Our famous stock is cultivated under rigorous northern climatic conditions—ready to deliver its full beauties to you from the start.

Send for our free book
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FRAMINGHAM, MASSACHUSETTS

Hicks Nurseries Westbury, L.I., New York



HERE, in these great nurseries (of which this aeroplane picture shows only a part) are Hicks Time-Saving Trees, 15 to 25 years old, which you may select personally.

New and Rare Trees are here also; add them to your collection, and study their beauties from day to day.

We guarantee all trees and plants from our nurseries to grow satisfactorily or replace free. Hicks trees are root-pruned, dug with wide roots, carefully packed.

"Old Friends and New," a useful booklet for the owner of a small home or large estate, will be sent on request. Address Hicks Nurseries, Box 11, Westbury, L. I., New York.

For a Garden of Gladioli

RARELY are flowers of the highest merit the most easily grown and surest of success. But such is the case with the gladiolus. If there is room for but a single flower in the garden, it should be this.

As a cut flower it is supreme. Its spikes, frequently bearing twenty buds, if cut as the lowest opens and placed in water, will keep fresh until all open. A planting of bulbs, dug each fall and carefully stored, will constantly increase.

Our fields of gladioli in Michigan and Illinois cover hundreds of acres. They include all the finest varieties, many originated by us, with a wonderful range of colors in innumerable combinations, and giant blossoms of all the beautiful types.

Our RAINBOW MIXTURE,
all large bulbs, 1 1/4 to 1 1/2
inches in diameter, prepaid to
600 miles from Chicago or New
York.

E1—20 best kinds, each different...\$1.00
E2—3 sets of E1 (60 bulbs)..... 2.50
E3—125 bulbs, 30 kinds..... 5.00
E4—Homewood mixture, 50 medium
bulbs, but all bloomers, not
less than 5 colors..... 1.00

If you live more than 600 miles from
Chicago or New York ADD 10 CENTS
FOR EACH DOLLAR'S worth ordered.

VAUGHAN'S SEED STORE

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41-43 Barclay St., New York

The Cover of our 1921 Catalogue

Illustrated below

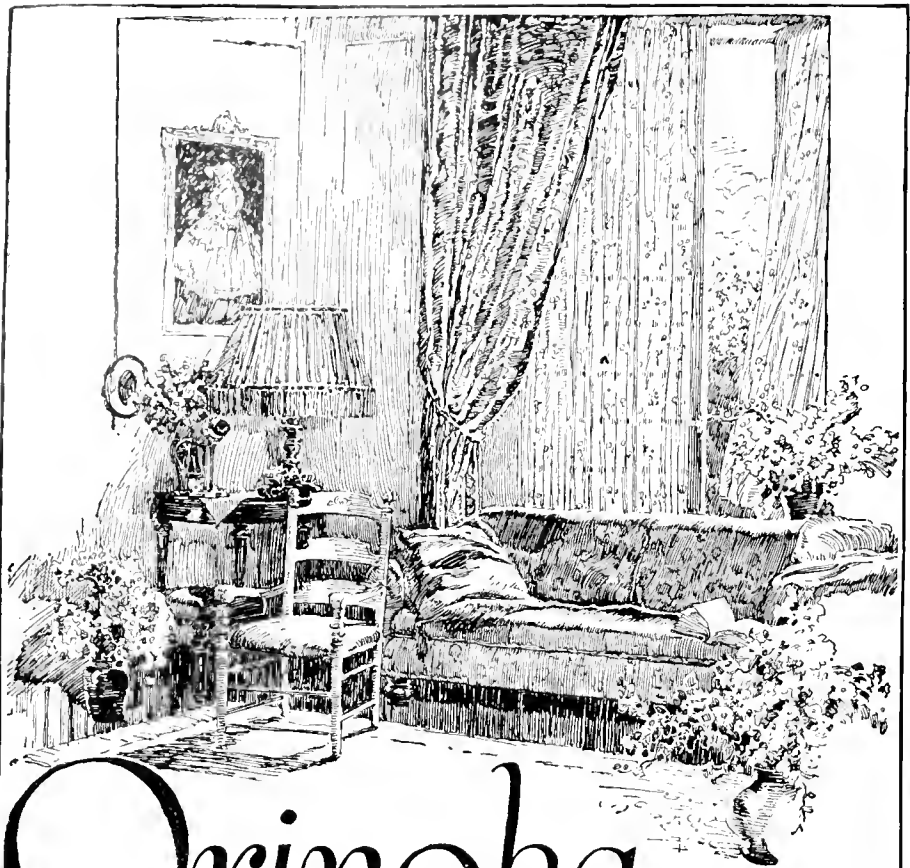
reproduces in four colors a
field of gladioli on our Michi-
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50 Colored Plates of Flowers

besides articles by national
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handbook.

Sent with every order, or a
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GUARANTEED SUNFAST
DRAPERIES & UPHOLSTERIES

YOU PROBABLY HAVE BEEN TOLD THAT no draperies are absolutely sunfast and tubfast. Perhaps you have purchased so-called "Sunfast" draperies and found they soon faded on exposure to the sunlight or in washing.

That is why we say not to ask merely for "Sunfast" draperies, but for Orinoka *Guaranteed Sunfast Draperies*. Insist on seeing the Orinoka Guarantee Tag attached to every bolt. Then you will be sure of the colors.

Hang Orinoka *Guaranteed Sunfast Draperies* at your sunniest windows; wash them as often as you please, they will hold all of their exquisite colorings and lustre. A special process in dyeing, used by The Orinoka Mills, makes their colors—no matter how delicate—permanently sunfast.

Orinoka *Guaranteed Sunfast Draperies* come in a wide variety of colors, designs, weaves and weights, from sheerest casement cloths to heavy velours. Their lasting colors and wear make them most economical.

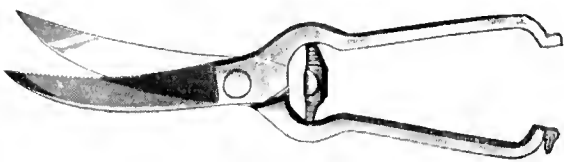
You will find Orinoka *Guaranteed Sunfast Draperies* at all of the better stores.



GUARANTEE:

"These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price."

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Poultry bone clippers come in handy size, with one tooth-edge blade and one sharpened. These, and sharpener below, by courtesy of Landers, Frary & Clark

The Knife-Life of the Kitchen

(Continued from page 58)

ment and were used at first only as a means of helping the diners from the central dish, it was necessary for the diners to wear gloves to shield them from the rigors of hot foods. Therefore, with such methods it was necessary to recover in sanitary fashion and to this end servitors would meet each diner with a bowl of water and a towel. Thus has the finger bowl descended unto us.

For some time after the knife and fork were used generally, each person would carry his own beautiful set in a handsome case at his belt or girdle. During the 18th Century when the fork was commonly used it was with the knife superbly fashioned of jewels and metal work. For the most part forks were two pronged, and not until Louis XV of France did the four-tine fork come into being.

So from the hunting knife and the crocheted wooden stick was born our own diversified cutlery. Not only in steel of fine temper and hardness, but recently of steel with the added qualities of stainlessness.

Although Sheffield, England, in the past has had the reputation for the finest cutlery in the world, and although Sheffield must be given the credit for fathering the craft, yet the United States today is making some of the best cutlery and bids fair to outmake and outsell the world in quantity and quality.

Kitchen Cutlery

The subject of kitchen cutlery, the



The knife sharpener is an essential

one which this article is dealing with, does not interest itself in silver plate and all the cutlery so beautifully made for table use. The same general principles apply, but there is too little space here to go into the detail of pattern, brands and general details of table cutlery.

However, the blades for most cutting articles are made of shear steel, and for this crucible cast steel and forged steel are used.

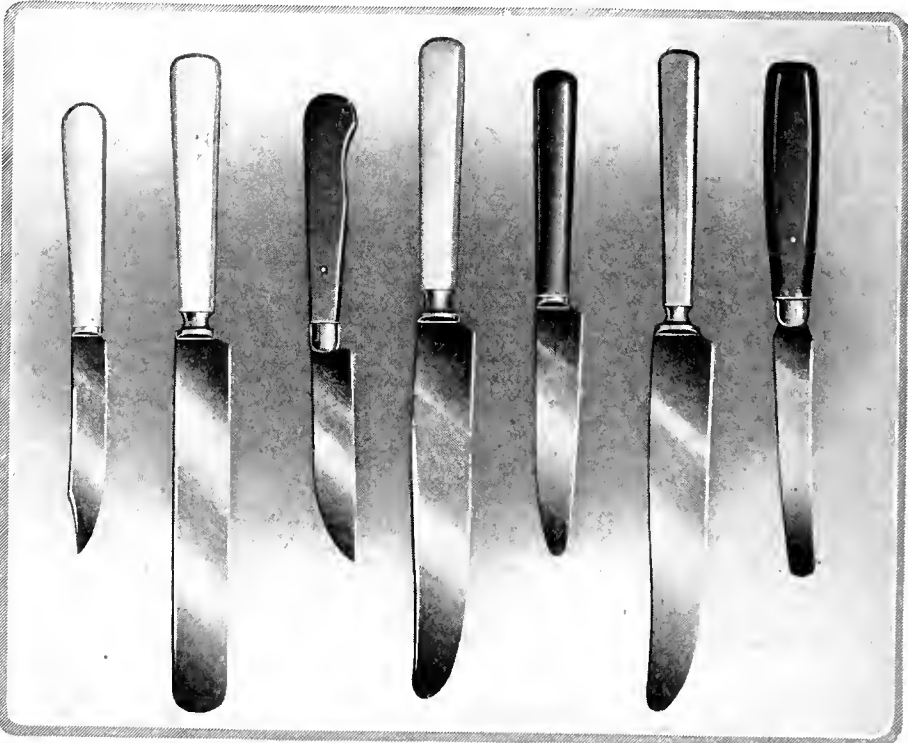
The essential parts of the process of cutlery making are: (1) forging; (2) hardening and tempering; (3) grinding; (4) polishing; (5) assembling, honing and the finishing touches; and these are subdivided into many divisions, making nearly a hundred in some instances and more in others.

The last division is the one which the "cutler" does today. In the 18th Century the cutler did the whole work of making a knife, but today the polisher polishes and the grinder grinds, etc. The hundreds of processes today in the course of the manufacture of one piece of cutlery are in the hands of nearly as many workmen.

Of course, the value of modern cutlery is in the finesse of manufacture and the quality of steel that is used, and in the perfection of its varying parts and their assembling.

Knives are meant to cut. Knives, therefore, must be so made that they will keep their cutting edges, so proportioned as to fit the thing to be cut; so limber or so stiff as to be comfortably wielded; so assembled as

(Continued on page 92)



Stainless, non-rusting steel keeps a fine edge and does not require polishing. Hot soapsuds and water are sufficient. This kitchen set of knives are shown by courtesy of the American Stainless Steel Co.



C-41—The solid black background and the rich colors of the decoration make this a distinctive tea set. 21 pieces, price \$25.00

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The Knife-Life of the Kitchen

(Continued from page 90)

to keep their handles fastened to them; and so balanced (even as a golf club) as to be not only easy but pleasant to use. Pleasant tools make light work.

The knife has three or four main parts—the blade; the tang (that part which fits into the handle); the handle itself, or haft, as it is sometimes called; and in some cases a metal ferrule. Much depends upon the way these parts are made and fitted; they must be so married that nothing can divorce the knife from the handle, so that they will preserve their oneness indefinitely. The great Reno for the knife is the huddled drawer in which it is for the most part kept, but more of this later.

Variety in Knife-Life

The kinds of knife in which the housewife is particularly interested are: carvers, vegetable slicers, parers, fruit, cleavers, etc. Subdivided, they are: paring, bread, meat, poultry, carving, cake, boning, paring (small pocket type style), spatula, lemon, grape and orange, curved in French, German and American fashions, cleavers and scrapers.

Where it is necessary for a knife to conform to shape in paring, a flexible knife is more comfortable than a stiff one. Therefore, if you want a vegetable knife for slicing potatoes never think of buying a long stiff one because your work will be seriously impeded. If you have the right tool the job of paring, or what not, will be as much fun as carving is for the artist who in his turn always has the correct tool.

“Gracious, I can never slice a ham that it doesn't look as if some one bit it up,” said a friend of mine.

As gently as I could I told her it was because she was trying to do the impossible. She used a knife for bread and cake, broad and short, and expected it to do the work of a long, thin blade slightly curved off at the end. The heavy, wide-bladed knife cleaves to the surface of the meat and makes it a practical impossibility for any ordinary mortal to push it through. The narrow blade is what you must have, as it requires less strength and cuts therefore more efficiently. The knife with the almost scimitar formation makes it simple to cut around a bone.

Most everybody has a bread knife, so we need not bother about that familiar object, but the only thing necessary is that the bread knife should be kept for bread (and kept sharp) as far as possible, unless it is adapted by having a medium wide blade, to cut meat and cake.

For hot meats a rather flexible, but not too flexible, knife should be used, especially in the case of hot steaks and ham. It is a real comfort to have a good knife for these things; the meat is not chewed before its time and is not wasted in formless gobs.

For the person who must economize on the number of utensils, a knife about 8" or 9" long with rather wide blade can be bought which can very comfortably be used for cold meat slicing as well as bread and cake. A set of six knives, two spatulas and two forks, will fill most kitchen needs. Other knives and forks can be added as specials. Here is the 2" paring knife, 3" for splitting. The general household keeps a fork with the French pattern blade for general work and the heavy 6" blade for cutting vegetables such as turnips, pumpkins, squashes, etc., where a thin blade would snap; the fork has hardened blades with needle points. The spatula for pastry works as well as the wide spatula. The carving knife in 8" short blade, and the flexible slicing knife with 9" blade usable for cold meats, cake, bread, etc., and the general utility knife.

For tough cutting and broad surfaces

the narrow, stiff knife is best, for crumbly broad surfaces the broad, stiff knife. For rather tough, small surfaces, to be pared and trimmed, the medium flexible, narrow blade is best. Use the narrow and stiff and short knife for tough small surfaces like squash and turnips. With these simple logical suggestions the knife problem is easy.

“Had I only learned the use of the spatula in cooking school I should have thought my course to be a lifelong economy.” This was said somewhat in jest, but it shows just what the value of the spatula is. It is an economy. It is not a cutter but a very flexible, bendy blade with round corners which can assume the curve of any vessel and pick up dough or anything left behind in bowl or pastry board which is worth saving. It is a scraper and saver. You need not waste a bit of the precious egg on the sides of your dish or a bit of batter if you use the spatula. It also lifts comfortably the egg, griddle cake, fish, etc., from the pan. It is really a joy unbought.

A larger sized spatula is a convenience, too, for scraping and cleaning large kettles and also for a cake or pie lifter. Being larger it is a trifle stiffer. One corner of the end of this blade is sharp and the opposite corner is round. The reasons are obviously for attacking corners and not scratching surfaces.

Home Butchering

In some homes a certain amount of butchering is done in the kitchen, sometimes to save expense and sometimes for certain very fine results if the chef is a jewel.

To this end there are some good implements on the market: strong, well balanced and riveted to give good service. Knife blades for this work range from 5" to 14" in length and are in various styles.

The cleaver is a good thing to have should the butcher sometimes neglect to break a furtive bone. These come in pleasant weights and dimensions, the one with blade 6" long by 2½" wide, weighing in all one pound.

In connection with knives for fruits and vegetables we cannot but tell the story of the late product of steel which is so fast coming to the markets of the world. It is stainless steel. A steel (with an admixture of chromium) which resists rust, does not corrode or scale, and is impervious to food acids (with the exception of the mustard plus vinegar plus salt combination which makes a muriatic acid, which is the acid with which steel is etched).

It keeps a fine edge and is of fine temper and hardness when made by accomplished manufacturers. The steel we use now is a carbon steel. Before the war, both in England and America, it was rapidly coming into our markets, but the value of such steel was so patent to governments that the war and construction departments used it all. Now, however, it can be bought even in some department stores.

Think of not having to scour or polish your knives. Think of the knife having an indefinite life and always looking highly polished. Soon, too, even the handle will be made of this steel and the knife will look like a highly polished silver utensil.

No cleaning powders must be used to clean this steel; only warm water and a mild soap. Its advent reminds one of the early days of aluminum utensils, doesn't it? The manufacturers are planning to make kettles, pots and pans of it, as they will wear well, and will not scale and wear as do iron ones.

As this steel is non-staining, the hands are not stained as much when it is used with fruit juices; the factor of the juice

(Continued on page 94)



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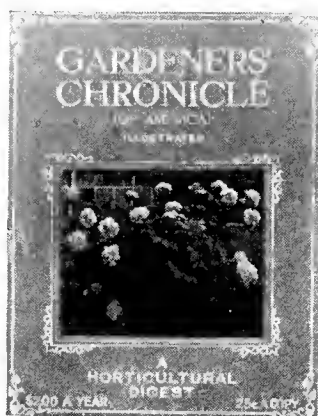
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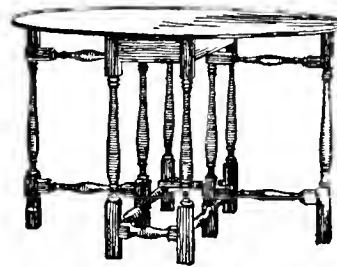
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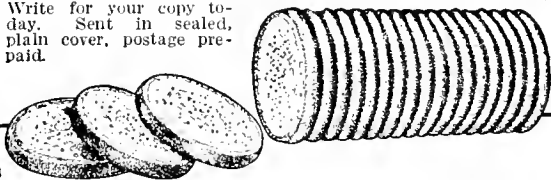
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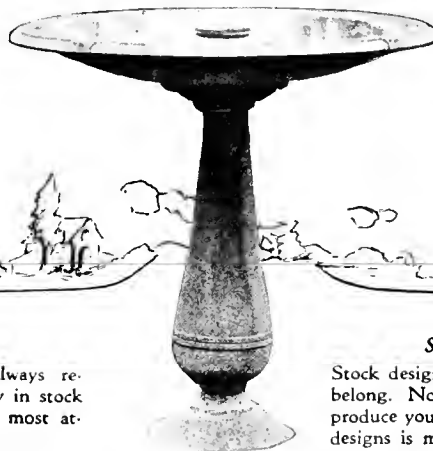
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Moto-Mower

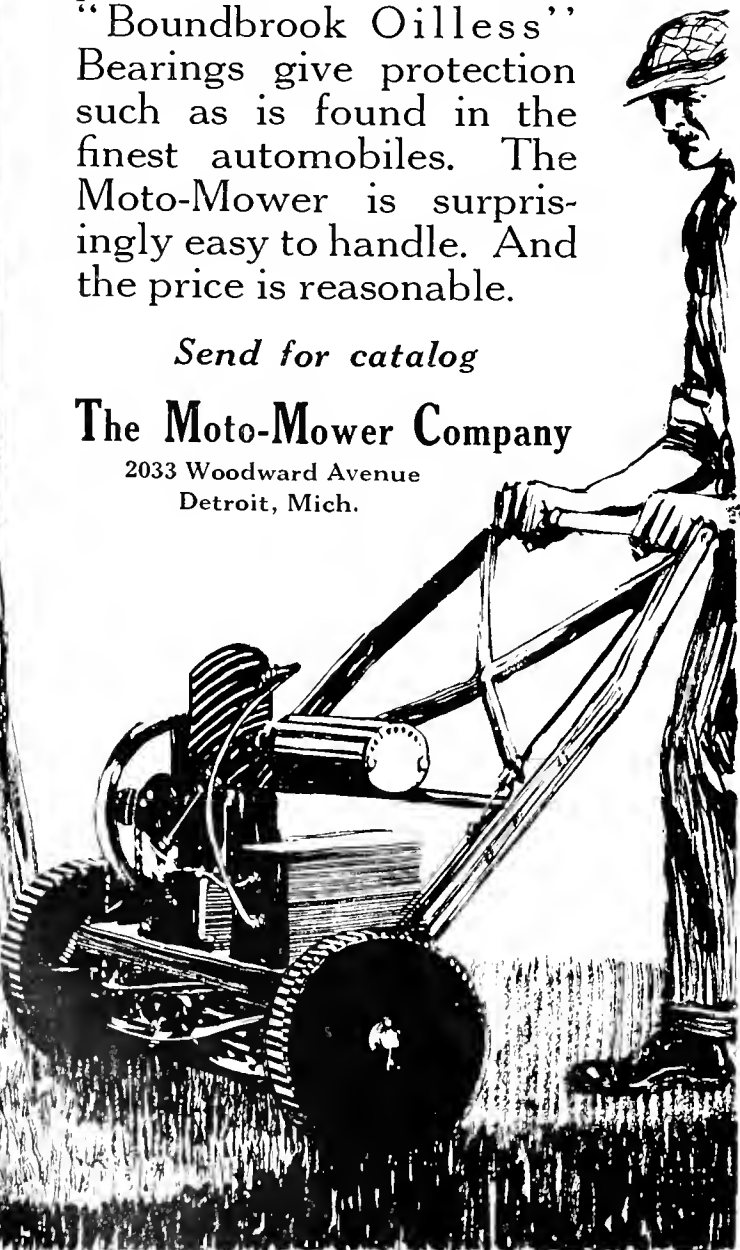
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Send for catalog

The Moto-Mower Company

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The Knife-Life of the Kitchen

(Continued from page 92)

combining with the elements in the steel is absent. There are some people whose hands stain from certain juices whereas the hands of others do not, but generally speaking, there will be less hand staining with this newer steel.

The few years of its service may not have revealed all of its good points or some of its bad points. Only time will tell, of course. But as a fruit knife at present the stainless type seems to be a fine thing, though the ordinary steel knife, if sharp and well made, is no less of a joy than ever it was. Manufacturers are adopting the stainless—even those who think that it isn't as good as it is claimed to be.

Vegetable and fruit slicers and parers come in many sizes and styles. They are usually small and light with narrow blades and sharp. They are to be had in stainless and carbon steel in sets and in singles, and when bought wisely make the kitchen maids' job an artistic one.

Grape-fruits and oranges have knives for their very own. Manufacturers have given much time and thought to the easiest method of preparing these fruits easily, without loss of juices and flavor, and without waste of time on the part of the operator. And so there have been born a few of these knives which are excellent and live up to their glowing advertisements.

Their characteristics are: Two-edged, like the great swords of old. They cut from either the right or left with ease; the blade is curved to fit the fruit and has rounded points so as not to lacerate the outer skin and waste the juices and spoil the shape of the fruit. The blade is exceedingly sharp and honed carefully like a razor—the sharper it is the swifter it will do its work. The blade must be securely fastened in the handle. The handle must be light, of comfortable shape and well balanced. In a few words, the knife must be able to get down and under the center, cutting the side segments as well and making the tough walls "fade away" easily.

The knives are made in stainless steel, in nickel-plated steel and in the ordinary and fine vanadium steel. Your fruit when prepared with such a knife may look as if hands never touched it.

Handles

The question of handles is interesting because the knife without the handle, however sharp it may be, is of little use. The main question is of ease in gripping, in the balance, and in the duration of time that the blade will stay firm in the handle.

There are many ways of accomplishing these things: in some cases the tang of the blade is cemented in the handle. This is done where the knife is used with little pressure and strength, such as the feather-curling knife of the milliner; there are some knives which are riveted such as butchers' knives because much force is used with them; household knives are pinned and pinned and cemented sometimes, and in the case of home butcher knives as many as three pins are used to keep the handle steady.

With knives like the corrugated types, there are often metal wire handles drawn out on them. The corrugations on these blades are to obviate tearing and reduce, some think, the pressure necessary in cutting.

Handles themselves are made of various things,—woods, rubberoid, celluloid, metals, stag and in the case of table knives, mother-of-pearl, shell, silver over nickel, etc.

The kitchen knife handle must be able to stand all heats, be impervious to hot water, be smooth and comfortable in shape, and must be nicely finished so as to give the worker a feeling of worth-while in his job. Sloppy tools make for sloppy work.

The housewife errs in no place quite so much as in the care of her cutlery. In nine and one-half houses out of ten the good blades are huddled and hustled into a drawer where they loosen from their handles, nick, scratch and hammer each other to their own destruction. What good, ask we, is there in having good materials if they are to be stored in this manner?

Consider the carpenter how he stores! He hangs each tool in a certain groove, and as he desires a certain thing he extracts it. He can't afford to have auto-destruction—it is too extravagant a disease. Yet it is the hardest thing in the world to make the housewife hang up her few knives and keep them forever in good shape.

Clean them after every using. It's easier then. A little scouring powder now and then will keep them in condition. Do not use scouring powders with stainless steel, as it reduces the polish—the very thing which maintains its imperviousness to stain.

All new knives should be so finished when you buy them that they need no further edging. The best manufacturers see to this and have a department just to hone and make knives ready for use.

Sharpening

The housewife's best method of sharpening or rather keeping the edges straight and keenly cutting is the steel. When the knife really gets dull it should be ground. The use of the stone or carborundum by the ordinary operator often wears the steel. However, if the use of the grinder or the stone or the carborundum is really known, time and money will be saved in the sharpening process. Sharp knives save temper, save food to a great degree, and therefore if you can't sharpen knives yourself send them out to be taken care of once or twice a year.

There is a special stone on the market for stainless steel sharpening; it is well to get this for your stainless utensils. Follow the directions with it carefully.

All sharpening steels should have a guard for the hand in case the knife slides back toward the fingers.

Never hold the knife on edge on the steel, for it should be quite flat; remember you are trying to flatten the two sides toward the edge, and thereby make it a better cutter.

There are good rotary grinders and polishers on the market, and knowledge of them and their use is very valuable. There are also stones flat and stones in handles, all for keeping knives sharp. They are yours if you want them and realize that you must know how to use them to save rather than destroy your cutlery.

The story of forks is almost the same as that of its confreres, knives.

The tines must be rigid and sharp enough to pierce immediately and not drop their prey by dull points.

Forks were not meant to open cans or lift lids. Many a perfect fork has had its life history snapped by this usage.

As with the sharpening steel, so with the fork which accompanies the carving knife—it too should have a guard to prevent the knife slipping and injuring the left hand.

If you buy the best cutlery from the most representative firms you will have the best results and be well repaid. Good cutlery, like everything good, is more expensive than cheap varieties. Good cutlery may stand up longer under bad usage than poor cutlery; but don't tempt it and waste your money!

A little care with cutlery will curtail your bills, give your food a better appearance and your maids swifter accomplishment, for, after all, the kitchen work is mostly cutting up.

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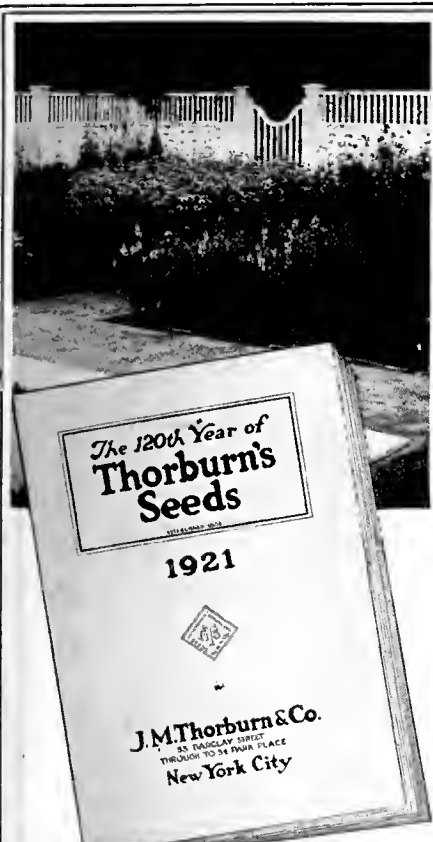
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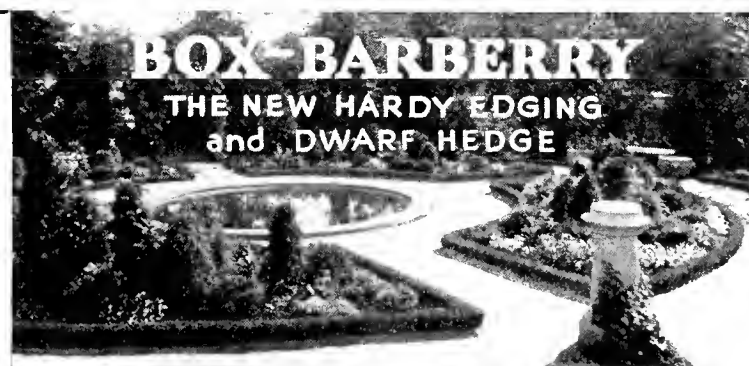
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Sani-Flush is sold at grocery, drug, hardware, plumbing, and house-furnishing stores. If you cannot buy it locally at once, send 25c in coin or stamps for a full size can post-paid. (Canadian price, 35c; foreign price, 50.)



Sani-Flush

Cleans Closet Bowls Without Scouring

AN ATTRACTIVE PLACE

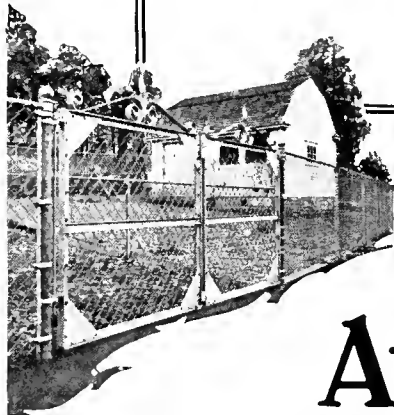
Might yours not be made more so, if set off by a pleasing fence and individual entrance gateway? It adds a touch of exclusiveness and forbids unwanted trespass.

In selecting fence and gate designs you must needs give careful consideration to strength and permanent attractiveness combined with a properly moderate investment.

We maintain an efficient service department which will co-operate with you, or your architect, with a view to carrying out your individual plans.

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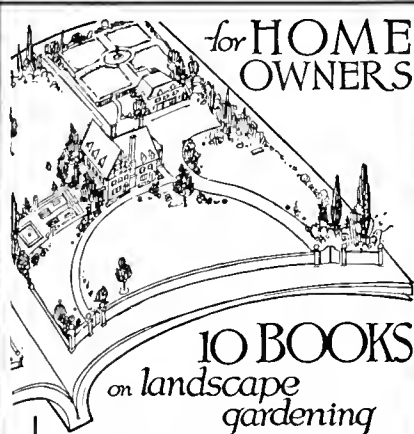
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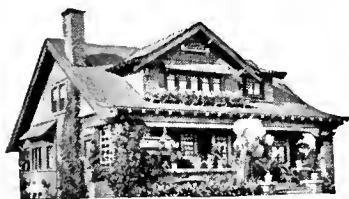
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Maybe you know that you must protect asters from aster-beetle by hand-picking and Paris green.

Maybe you know that you must top-dress peppers with nitrate of soda during early growth.

Maybe you know that Ampelopsis—outside of Boston!—is just called Boston ivy; in setting out dormant plants, prune back to 6".

Maybe you do!

But there must be something you don't know about gardening. There's always the question of how deep to plant this, or whether the shade is too heavy for that. And you remember that article on the use of the feet in planting? It had nothing to do with any disagreement between you and the gardener—however sot in his ways!—but had some very good advice on transplanting in it. Will you get your seedlings in firmly enough this spring?

Whatever you don't know,
ask the House & Garden

Information Service

The Information staff will answer cheerfully and gladly any questions you may want to ask it.

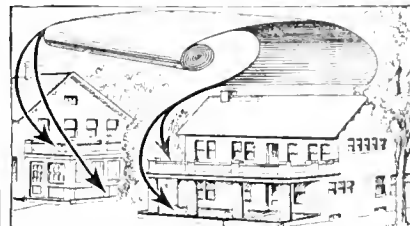
It is always ready to advise you about your house, inside or out—but just at the present moment, the whole House & Garden office is fairly bursting with information about gardening. Won't you give us a chance to stick a trowel into your garden plot?

Just ask us a question anyway!

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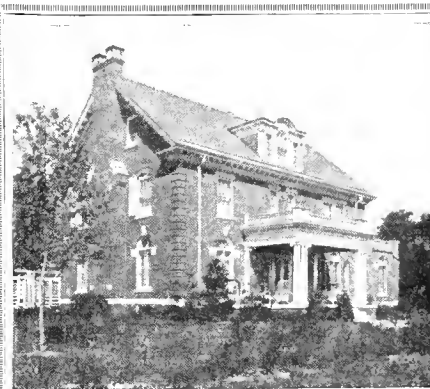
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A home of CLOISTER BRICK breathes hospitality

THE rich warm shades of reds and browns, and the soft velvety texture of these impervious brick bestow enviable charm and beauty to the walls and create an inviting home.

Patterned after the sheltering Cloister walls of the old California Missions, these brick give an atmosphere of seclusion and dignity. Time mellow and heightens their beauty, which blends perfectly with nature's surroundings.

A handsome book on Cloister Brick and information as to where you can secure them can be obtained by writing to Department 73.

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What Our Friend the Architect Told Us

Facts that Every Home Builder Needs on Construction

The foreground is from an actual photograph of fire apparatus at a fire. The house is a sketch.



Imagine your house in place of the one sketched here. Don't let it happen. Build right.

Free Fire Protection

Booklet, Just Published, Sent on Request

"You ask me how to make an ordinary house safe from fire for you and the children," said the Architect. "I want you to send for a free illustrated booklet, just published, explaining the whole subject. There's no advertising in it. Send for it today."

"How can a house with wooden beams be made safe from fire?" asked the husband.



Stairway and Hall Protected from Fire by Metal Lath

96% of All Fires Start Inside

"By protecting the wood with metal lath," replied the Architect. "I'm glad you understand that unburnable exterior walls don't

make a fireproof house. Ninety-six percent of all fires start inside.

"A wall plastered on ordinary lath will stop a hot fire five minutes, by official testimony. Now here's a sample of metal lath protection.

Caught Fire at Night in Winter

"Judge Rose's house in Youngstown, Ohio, had a ceiling of plaster on metal lath over the furnace room in the cellar. The woodpile caught fire late one winter night. The cellar was a sheet of flame when the fire was discovered. The water plugs were frozen. The firemen told Judge Rose his house was gone. The cellar was a roaring blaze. But," the Architect shook his finger, "that ceiling of metal lath held that fire right where it was and they put it out with chemicals."

"How glad they must have been that they had metal lath," exclaimed the wife.

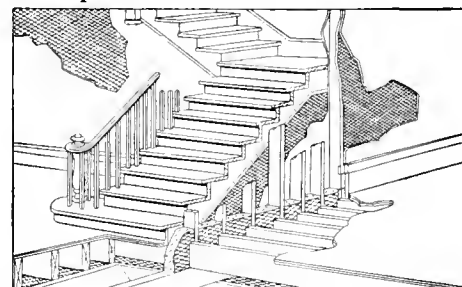
"Metal lath saved their home and their lives," said the Architect.

"What does it cost?" asked the husband.

"Nothing. The fire protection is free. Metal lath pays for itself by saving repair costs. Plaster on metal lath won't crack. You don't have to pay for any repairs."

"What is metal lath like?"

"Metal lath is sheets of steel mesh. When it is nailed up the wall is armored in unburnable steel. Then when the plaster is imbedded it is like reinforced concrete. The cost is so small everyone ought to use it, especially as it pays for itself in a short time, so that metal lath gives crack prevention and fire protection free.



Detail Showing How Stairs Should Be Protected by Metal Lath

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Metal Lath

Stops Fire

Free Booklet

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THIS OAKLAND SENSIBLE SIX SEDAN IS POWERED WITH THE FAMOUS 44-HORSEPOWER, OVERHEAD-VALVE OAKLAND ENGINE

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THE pronounced value now offered in the Oakland Sensible Six Sedan is made up of three major elements. First, the high order of service that the car invariably delivers. Second, the exceedingly low cost of this service to the Oakland owner. Third, the very moderate price at which this competent car is sold. The present Oakland combines these essential factors in a measure beyond anything in previous Oakland experience. Today, the Oakland Sedan represents a worth not to be equaled in any earlier type of motor car.

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OAKLAND MOTOR CAR COMPANY, *Pontiac, Michigan*

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ATLAS WHITE

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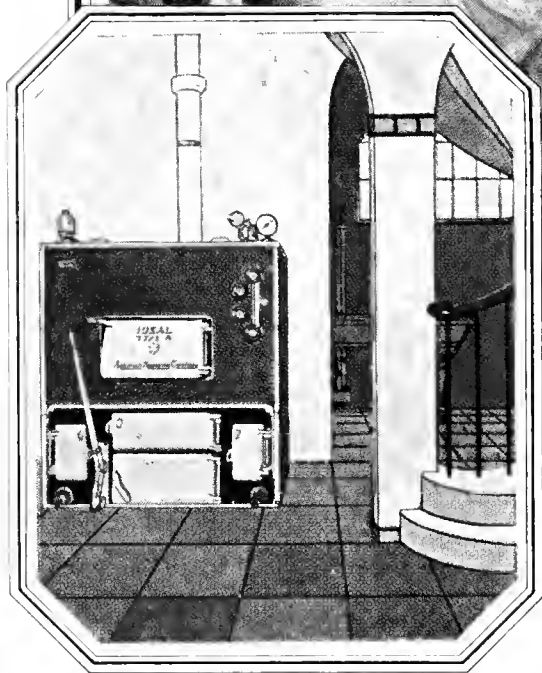
April - 1921

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so every Cellar has a future"—with

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New IDEAL Type "A"
Heat Machine

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AN average fuel saving of $33\frac{1}{3}\%$ is shown by the tabulated results of several thousand IDEAL Type "A" Heat Machine installations. IDEAL Automatic Heat Control assures uniform comfort day and night. The consumption of fuel is reduced, care-taking simplified, labor saved. The result—*qualitative comfort* and *quantitative economy*.

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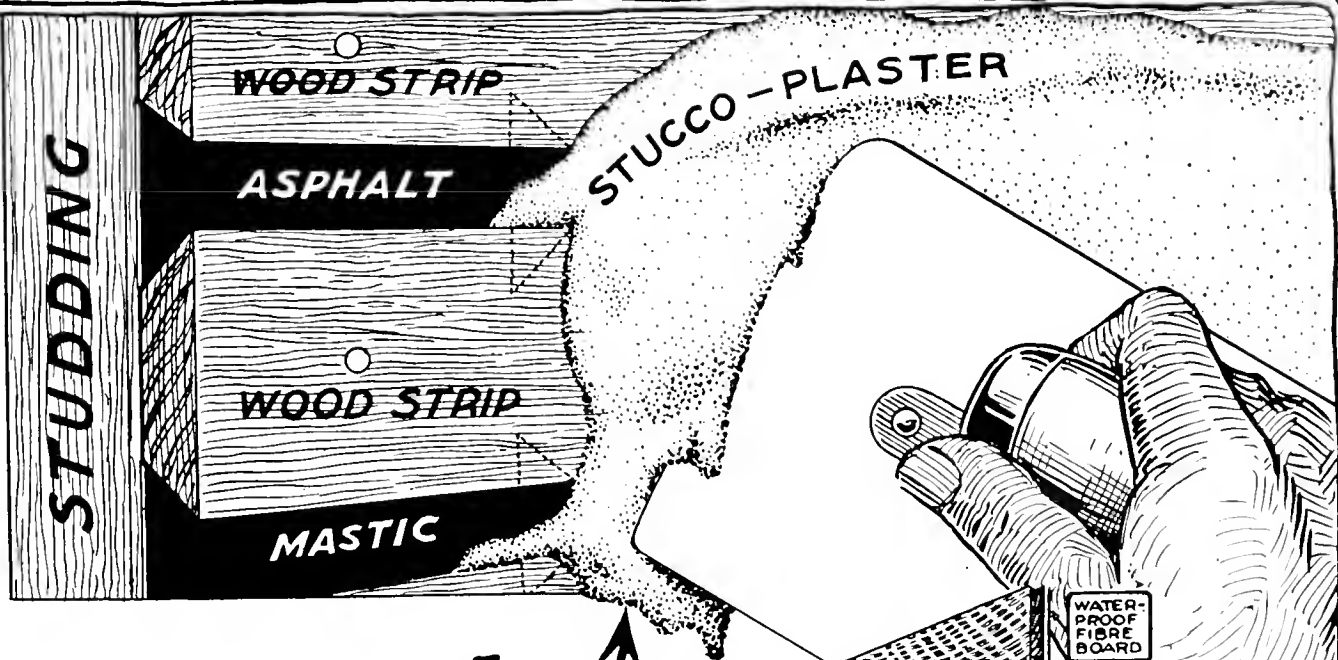
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for all
Time
and
Clime



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the Stucco*

BISHOPRIC locks stucco or plaster in an inverted wedge clasp with a grip that holds for generations and the asphalt and fibreboard backing provide a better working arrangement for the plaster, saving the plaster that usually is lost through the open spaces in other forms of lath. Moreover, 25 per cent less plaster is required on account of the dovetail key construction and the plasterer does his work in less time.

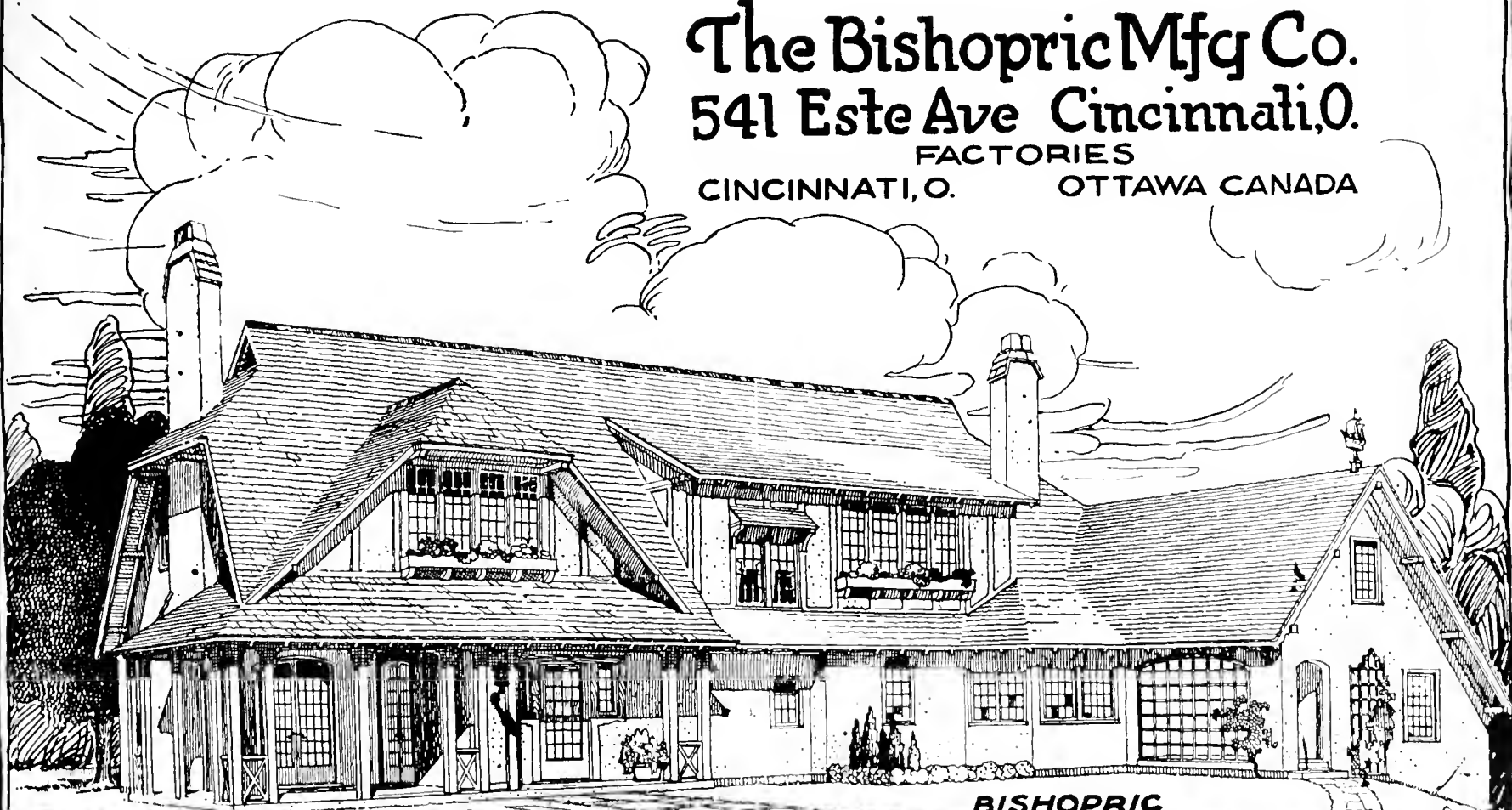
Bishopric Stucco and Plaster Base is so rigid and strong that buildings, before the stucco has been applied, have been lifted from their foundations by storms without getting out of plumb or without a single wood strip being broken.



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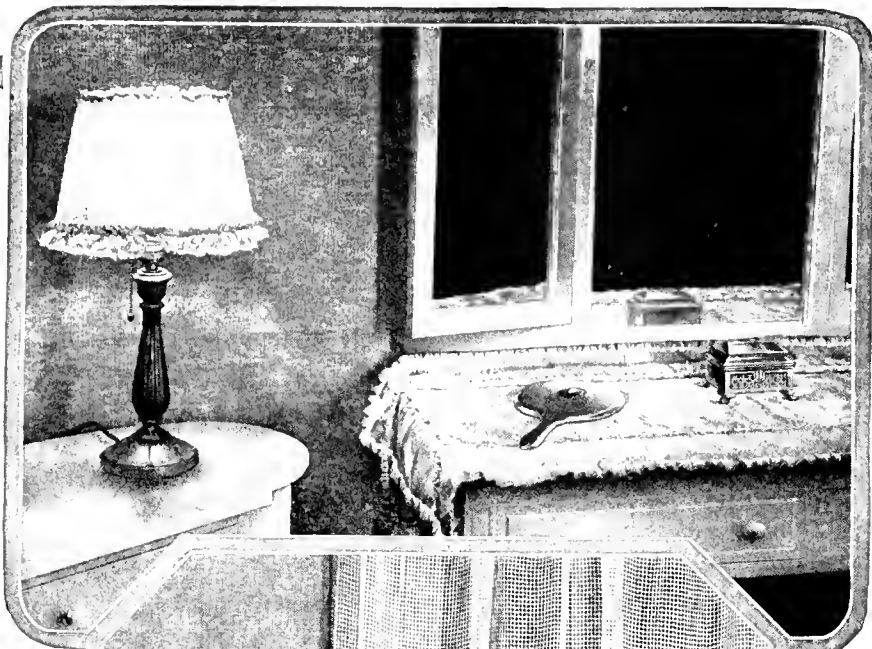
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NEW IDEAS SHOWING FASHIONABLE USES FOR QUAKER LACE

The Clever Woman
Makes Craft Lace Into
Many Things of Beauty

Conjuring up memories of quaint old New England gardens, these prim hollyhocks, embroidered in gay-colored wools, form the ideal decoration for a curtain in a Colonial or Georgian room. And Quaker Tuscan net is the ideal filet to let them grow on. It's a wonderful, new window idea you get all the color and light you want without having to bother with overdraperies.



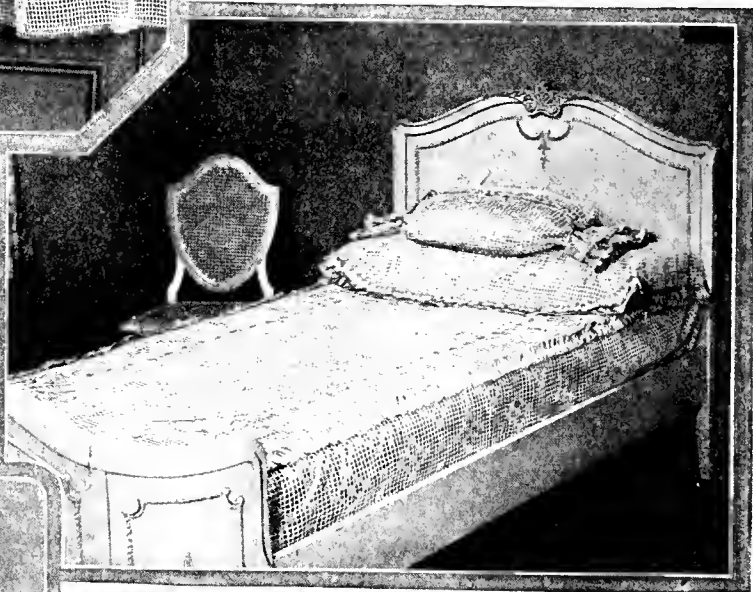
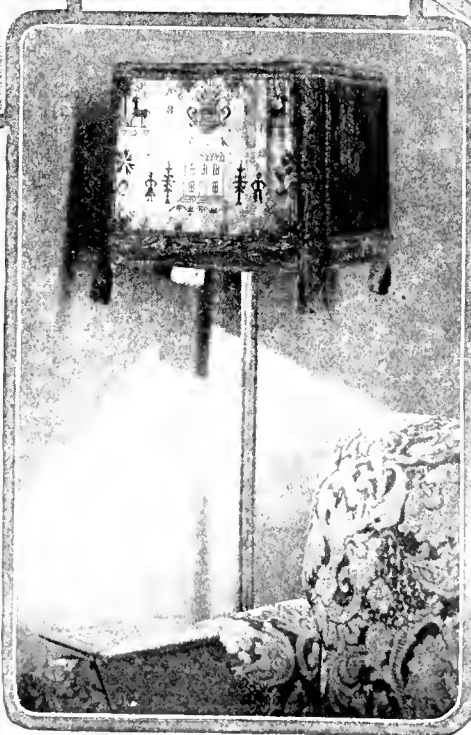
It is no longer correct to load one's dressing table with ornaments and toilet articles. The smart thing is to use a fine, old-fashioned lace scarf, made of some new-patterned lace, such as the Quaker Sampler lace design shown here. Fashion allows a few—odd dresser ornaments. A rare old jewel box and harmonizing candlesticks make a handsome trio. An interesting touch is to have tiny candle-shades or a boudoir lampshade made of dainty lace that matches the dresser scarf.

QUAKER LACE CO.
890 BROADWAY
NEW YORK CITY



It's many a use that Quaker Tuscan net can be put to. Its coarse mesh, its simple design, and its deep ecru color make it just the thing for a man's bedroom, or any other room furnished in dark woods. It is shown here, over perfectly plain tan satin, drawn tightly over the bed, the turn-down piece at the top forming the pillow cover.

One highly successful floor lampshade was made of vivid orange-colored silk, covered with Quaker Sampler lace, dyed black. The effect is striking, the design of the lace is thrown into bold and attractive relief.



For a really French touch in milady's boudoir, nothing could be more chic than an ivory mahogany bed dressed in Quaker Tuscan net over peach colored taffeta. The Parisian touch lies in the clever design made by drawing inch-wide blue faille taffeta ribbon through the mesh of the net, about six inches inside the edge of the bed. The coquettish bow of ribbon at the bottom fairly breathes Paris.

All these things can be made at home by the woman who isn't very clever with her needle—a note to the Quaker Lace Co. of New York will tell you how.



Interiors of Enduring Charm at the Hampton Shops

ADAPTED from delightful old French designs to the requirements of today, each detail of this interior has the beautiful lines and subtle colorings, the exquisite hand carving or delicate marqueterie of that work of the old cabinet makers which has retained its charm through centuries of changing times and fashions. Yet these pieces constructed by masters of cabinet working who have come to us from France, are made with an understanding of laminating and treating the woods to withstand our peculiar climatic conditions.

You have at your command the experience and knowledge of the Hampton Decorators in planning the interiors of your home, as well as the resources of the vast Hampton collection of antiques and reproductions which are arranged in an everchanging exhibit of livable interiors.

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facing St. Patrick's Cathedral
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*The flat shape means
No unsightly sagging
Graceful, erect headings
Smooth, neat hems.*

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*Never rust or tarnish
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Kirsch Flat Rods fit any window; single, double or triple to secure any draping effect; extension style or cut-to-length.

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Kirsch Flat Curtain Rods

*Styles for Every Room
in the House*

A Decoration that Reflects Character

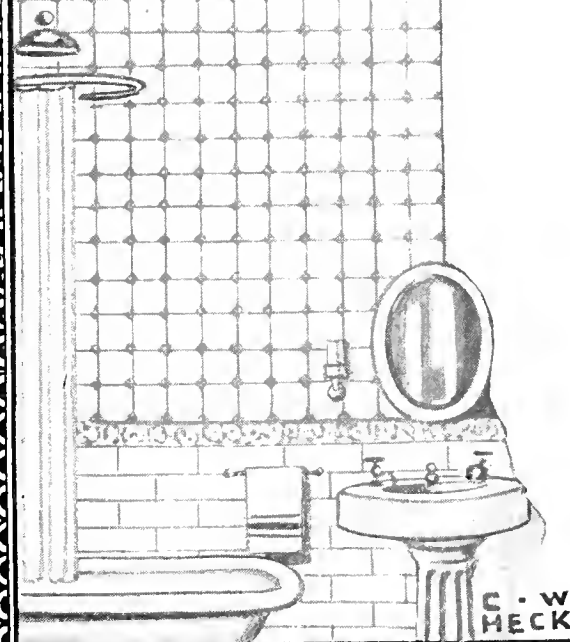
The selection of suitable wall-coverings is essentially a matter of personal taste. For, in a very real way, your home is yourself—the place where you gather about you, all that best and most truly reflects your own individuality.

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Write us for Samples and Booklet

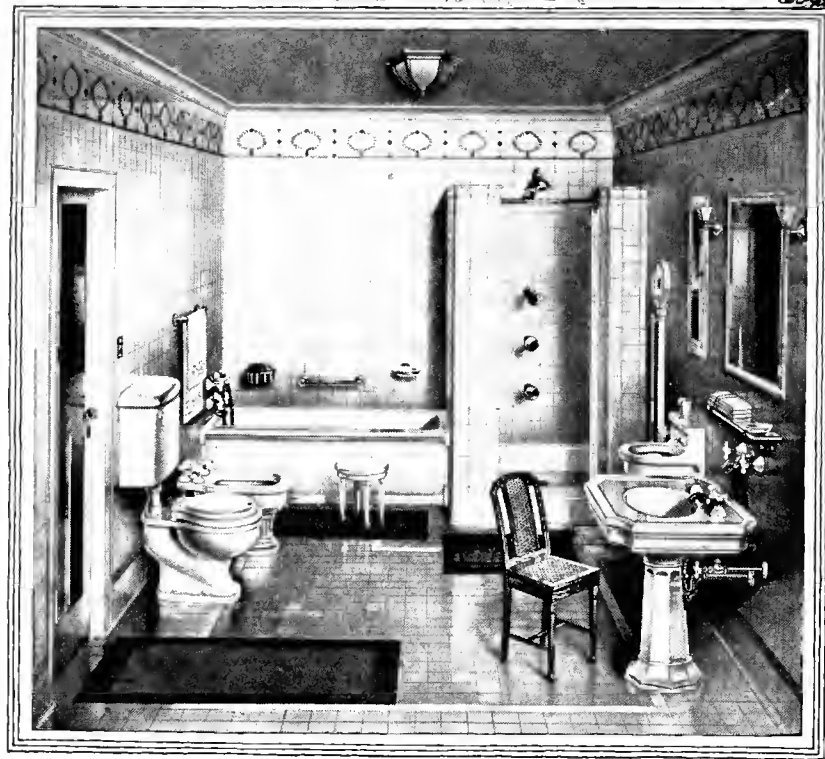


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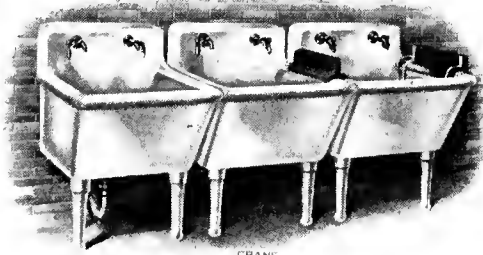
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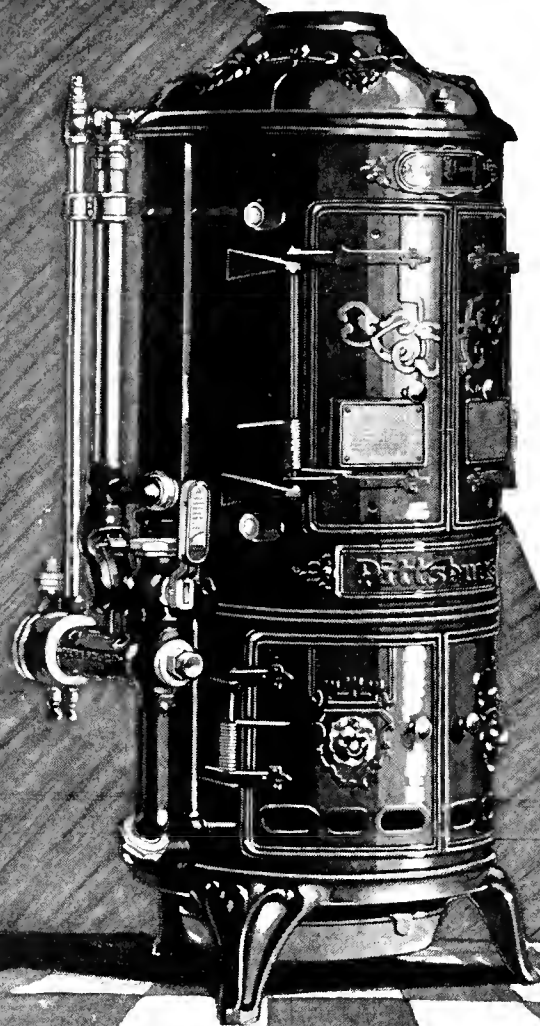
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THE installation of the Pittsburg Automatic Gas Water Heater is the beginning of a never failing supply of hot water. The instant you turn the faucet you get hot water—too hot to put your hand in. Fresh from the main it comes—heated enroute by the Pittsburg Automatic Gas Water Heater—free from rust and sediment. And the beauty of it all is that this service is constant—all day long, all through the night.

The Pittsburg Automatic Gas Water Heater functions alone. Personal attention is absolutely unnecessary. It provides you with hot water in the cheapest and most satisfactory way.

If you are interested in a better hot water service for your home, you will appreciate our booklet *The Well Managed Home*. May we send this booklet to you?

PITTSBURG WATER HEATER COMPANY, Pittsburgh, Pa.

Pittsburg

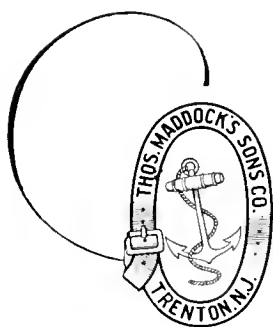
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foremost since —*

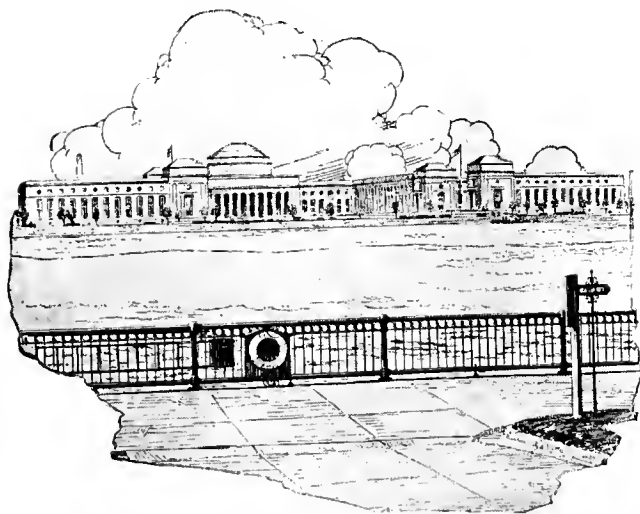


MADDOCK

*Foremost in eliminating
the work of cleaning
the lavatory overflow*



In addition to this famous Institute, Maddock fixtures are used in the Wilmington High School, Wilmington, Del.; in the Gladstone School, Cleveland; and in many other equally modern buildings of well-known educational institutions throughout the country.



*Buildings of the Massachusetts Institute of Technology
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THE overflow cleansing feature of the Madbury Lavatory (shown above) is not only the most important lavatory development achieved in recent years, but it is also a remarkable convenience in saving labor for the busy housekeeper.

This feature, made integral with the lavatory, makes it possible to thoroughly clean the overflow channel by simply holding one finger over the supply nozzle while the water is turned on.

And, being constructed throughout of glistening, pure white, almost unbreakable vitreous china, a material that will not stain or discolor—this fixture unquestionably represents the highest ideals in lavatory construction.

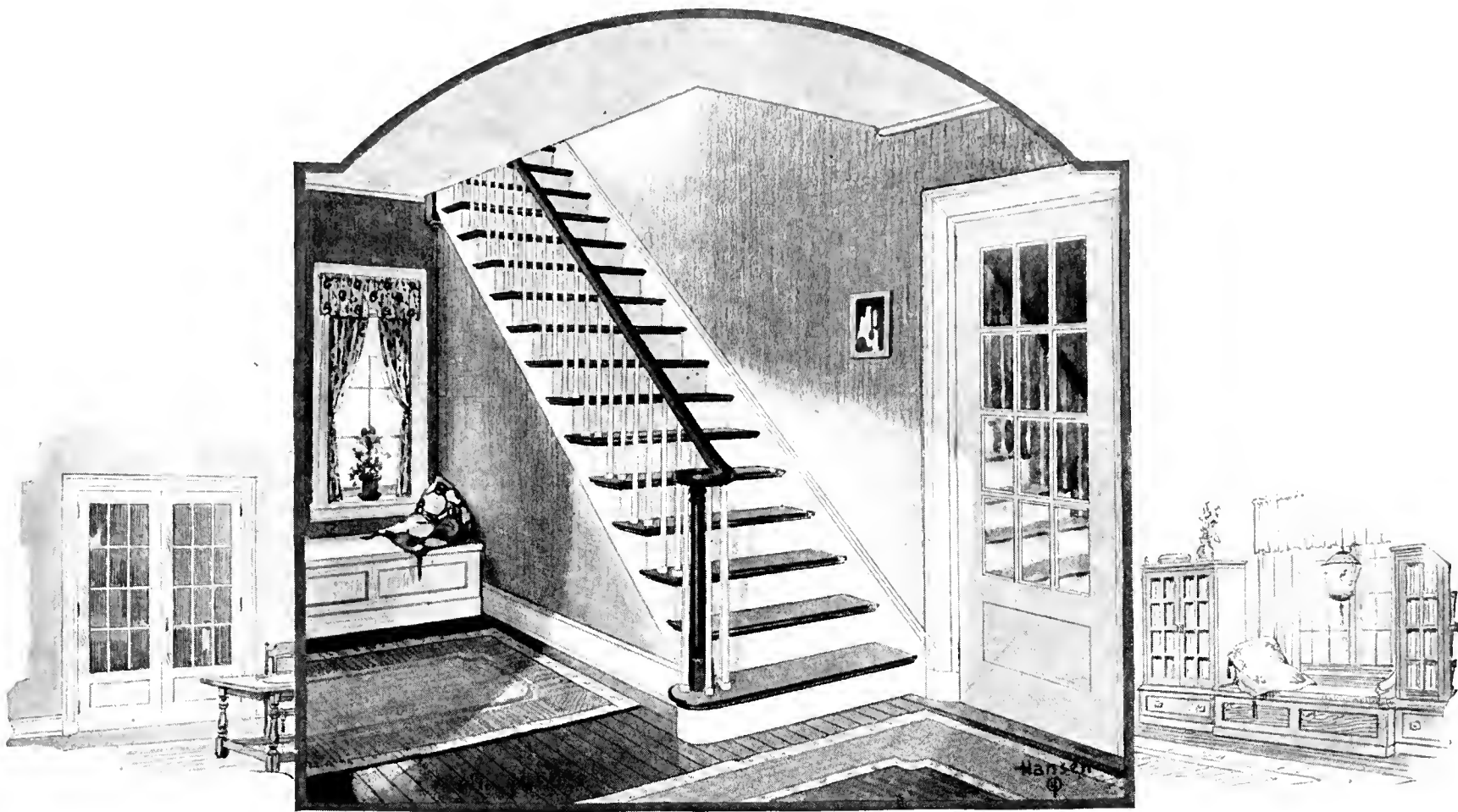
Should you contemplate equipping an old or a new bathroom with fixtures that provide the highest degree of sanitation for the home, write for the booklet, "Bathroom Individuality."

Thomas Maddock's Sons Company
Trenton, New Jersey

Remember the importance of the plumber in protecting the family's health



"Aren't you sometimes tempted to swear a little when you have tire trouble, Parson?"
"Well, I might be, but you see I avoid temptation by using Kelly-Springfields."



When the FRONT DOOR opens

YOU enter the hallway of your new home, and woodwork greets your eyes. The staircase, interior trim, or doors command your admiration. The simplicity and the character expressed in the architecture excite your praise. It is in these that the beauty and harmony of good design worked out in honest wood with painstaking care are most forcefully brought home to you.

The designs pictured in the hall above are typical of all Curtis Woodwork, "The Permanent Furniture for Your Home." For other designs, ask your Curtis dealer to show you our catalog, "Architectural Interior and Exterior Woodwork, Standardized."

In this book you will find front entrances that welcome; interior doors that enhance the beauty of well-chosen furnishings; permanent furniture for the living-room, dining-room, and other parts of the house; stairs that are both stately and strong; windows that keep out the weather; bays and dormers that add interest to the outside and cheer and comfort to the interior; frames that are weather-proof; porch material splendidly proportioned; exterior moldings that make beautiful cornices; and interior trim that will be a credit to your rooms.

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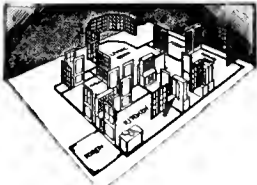
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The makers of Curtis Woodwork guarantee complete satisfaction to its users. "We're not satisfied unless you are."

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The American Face Brick Association

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When you make Your Garden a Present

HOW much do you really care about your garden? Do you go off in a corner with a large pad of manuscript paper and a seed catalogue and forget an important luncheon engagement and order everything that's grandiosa and multiflora? Do you get up suddenly some spring day and rush out and buy a sundial or bird bath or a bench? Or are you one of those persons with the vision of Homer who knows instinctively that the best present you can make your garden is the

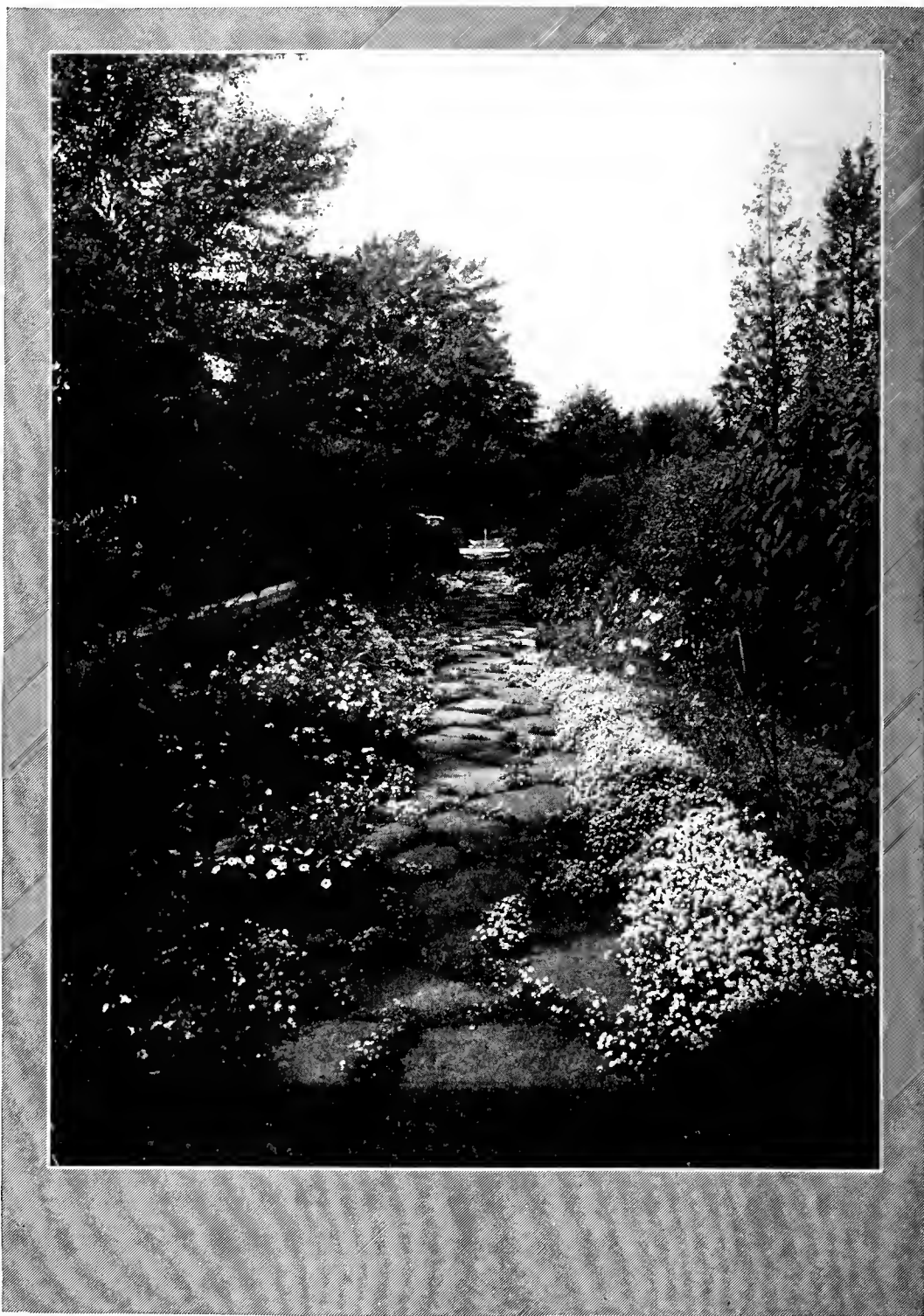
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THERE are more than 400 illustrations in this book. Every sort of garden is in it. The formal box-hedged and the splendid landscape variety, the common-or-garden garden, all full of work and affection and hardy annuals, and those twice beautiful gardens whose loveliness is mirrored in water.

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THE articles are by authorities and every photograph represents the work of some well-known garden lover. The names and addresses of these contributors, over 50 of them, are listed in the back of the book. A complete planting and spraying table and gardener's calendar for the entire year is also given.



The Book of Gardens is first of all, a book to use in planning your garden—a handbook for garden lovers. Omar Khayyam would have bought one!

IF you want to make your garden a present of the workable—as well as beautiful—ideas of experts in gardening—sign, tear off and mail the coupon below. Attractively bound. Price \$5.

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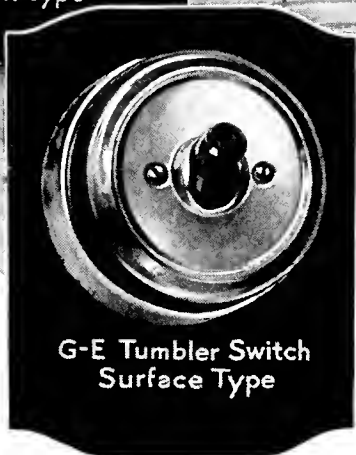
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Yes, I would like to have that BOOK OF GARDENS in my library, ready to be looked at whenever we are making plans for our garden. Here's my cheque for \$5. I understand that you will send me my copy at once.

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See How Easy—Just a Touch

TO the touch of a finger or the sweep of an elbow, the G-E tumbler switch responds instantly.

This switch works up and down instead of in and out like the ordinary kind. The lightest touch operates its sturdy mechanism. It is just another way of doing things a bit better—another little refinement in electrical equipment.

Such convenience is easy to obtain. If you're building, see that your wiring includes G-E tumbler switches. If you are already settled in a home, ask the electrical-contractor-dealer in your

community to install them to replace your present switches. It's an easy job with no muss or litter and you will at once appreciate the improvement.

And when you have any other wiring done, be sure that your electrical contractor uses G-E Reliable Wiring Devices—there are 3000 of them to meet every wiring requirement. Meanwhile, write for our interesting and helpful booklets on the subject of house wiring and how to get the most service out of your electrical equipment. Address Section 4119-G, General Electric Company, Schenectady, N. Y.

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General Electric

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General Office
Schenectady, N.Y.

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For Better Health and Greater Comfort In Your Home

Chamberlin Metal Weather Strips stop draughts!

And draughts are a menace to your health—an enemy to your bodily comfort.

A draughty house is an unhealthy uncomfortable home.

Draughts are caused by cold air currents rushing in through cracks and crevices, between sash and frame, between door and floor.

These crevices are certain to appear. They are the natural result of inevitable warping and shrinking of wood.

For 28 years, Chamberlin Metal Weather Strips have safe-guarded health and provided increased comforts by stopping draughts.

The metal strips fitting closely around doors and windows thoroughly seals crevices and prevent the inrush of cold air.

And as cold air is kept out so also is dust, dampness and rain.

And the cost of heating has been reduced as much as 25%.

The Chamberlin Metal Weather Strip Co. guarantees its product for all time.

This company has a permanent service organization with branches in principal cities where Weather Strip experts are stationed to give immediate installation and adjustment service.

Send now for interesting Weather Strip Book.

FREE

An Estimate of Cost

Equipping your home complete—with Chamberlin Metal Weather Stripping is not nearly so expensive as you would probably think. Write us for free estimates stating the number, size and type of windows and doors to be equipped.



Chamberlin Metal Weather Strip Co.
702 Dinan Building Detroit, Michigan

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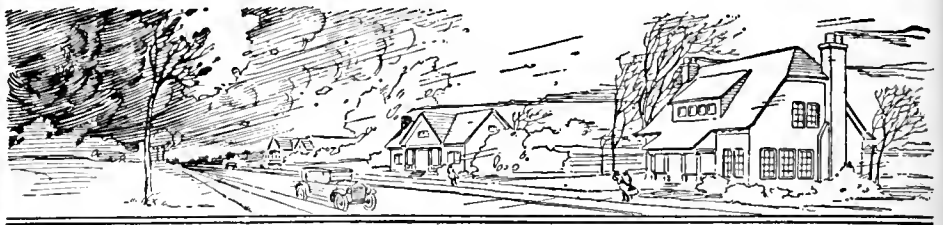
Provided I am not obligated, you may give me an estimate of cost of equipping my home with Chamberlin Metal Weather Strips and send your booklet on permanent weather stripping.

Number of Outside Doors _____ Windows _____

Name _____

Street Address _____

City and State _____



DUST AND DAMPNESS

A Menace to Health and Home

By Alice Butler

A constant battle has existed throughout the ages between mankind and those destructive forces of nature, which have always threatened his physical well-being and his handiworks. Among those destructive forces, none have exerted a more damaging influence than dampness. However, strange to say, an element directly opposed to dampness, namely dust, has also proven its right to be considered as one of man's ever present enemies.

The Danger of Dampness

The literature of house dwelling people of practically all ages is full of allusions to the ill effects of dampness in houses, caused by the invasion of rain or snow. This aspect of the question is pertinent today when conditions analogous and differing only in degree exist all round us. Sanitarians agree that dampness is one of the most potent factors in the production of the high morbidity and mortality rates prevalent in those sections where dampness in homes is a prevailing condition. The ills that follow in the wake of dampness are legion.

Menacing as is dampness to health, it is equally destructive to property. It is conservatively estimated that the destruction of world wealth thru fire is but a fractional part of the destruction caused by moisture and dampness.

The Dust Menace

It is possibly not generally recognized that dust constitutes an ever present danger to health. However, a moment's serious reflection is all that is necessary to emphasize just why this is so. Dust provides the carrier for myriad of disease germs of all kinds. These germs breed in dirt and refuse, which upon drying out become converted into the dust which we see blown about the streets and which

so often finds its way into our homes.

Dust and Dampness in the Home

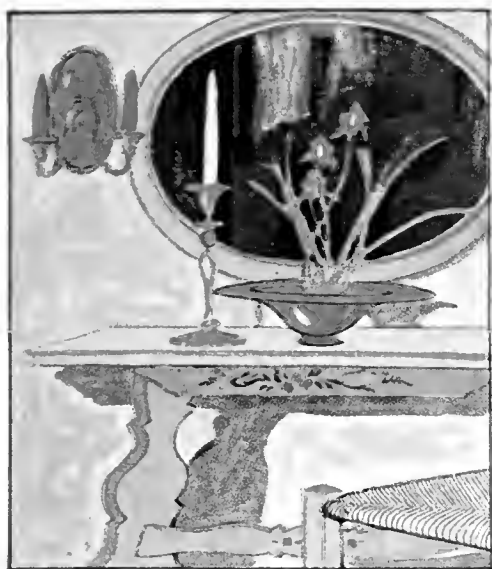
It is rarely that we become thoroughly alive to the danger of dust and dampness until they make their appearance in our own dwelling. Then we individually take up the battle against both of these evils. In waging our war, our first step is of course to find out where dust and dampness find entrance. Naturally if this can be ascertained and they can be effectively shut out, victory is quickly achieved.

It is now generally recognized that dampness and dust find their way into our houses through the same channels as do draughts, namely, through the crevices between sash and frame, between doors and floors. No matter how much is paid for windows and sash or how carefully the sash is set in the frame, the joint will not be thoroughly tight. The inevitable warping and shrinking of the wood makes the cracks and crevices through which rain, moisture and germs find admission.

How to Keep Out Dust and Dampness

The most economical, simple and yet effective way of keeping out dust and dampness is through weather stripping. The metal strips fitting closely around doors and windows thoroughly seal all crevices and prevent unhealthful and destructive dampness, dust and draughts from sifting into the rooms.

Architects throughout the country are recognizing that weather stripping furnishes a practical and effective solution to the dust and dampness menace. It is a significant fact that today they are generally including the item of weather stripping in their specifications.



The quest of the quaint is charmingly answered in such forms as these—where the naiveté of the past is combined with colors as lovely as a garden.



Furniture of simple peasant lines decorated in exquisite lacquer colors

DANERSK

A design like this, taken from the peasant art of the past is as universal in its appeal as a rare block print or a set of Brittany dishes.



DANERSK Spanish peasant furniture is true to the tradition of furniture made beautiful through color as well as line. In designing this Danersk group, we went, as always, to the sources. A rare old Spanish bed with oval painted headboard, a simple chest, and quaint peasant chair were the authentic originals around which the set was created.

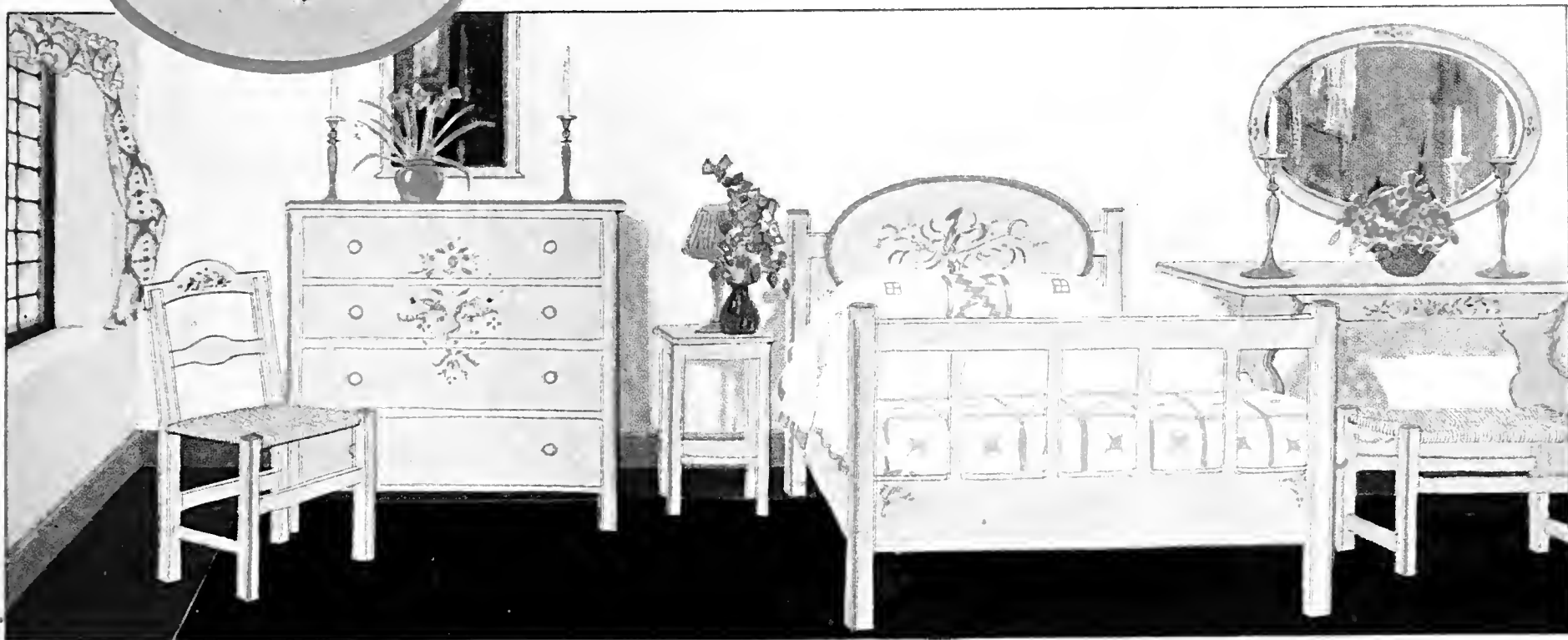
The color schemes and design themes were evolved after an exhaustive study of the peasant art of the Continent. Our moderately priced furniture is never a cheap copy of something expensive and elaborate. It is furniture simple in line but finished in these exquisite designs and executed in the same artistry that characterizes our choicest pieces. Picture your own room or

a guest room hung with some delightful chintz and furnished with pieces from the Spanish peasant group. The body color is old ivory and coral with clear peasant colors in designs harmonious with many fabrics.

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Danersk furniture is made for the bedroom, dining room, breakfast room, and sun parlor, as well as handsome individual pieces and groups for the living room. It is finished in the natural woods, as well as the beautiful Danersk lacquer colors.

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Our pamphlet, "Suggestions For Home Decoration," will interest you. Address Dept. 44.

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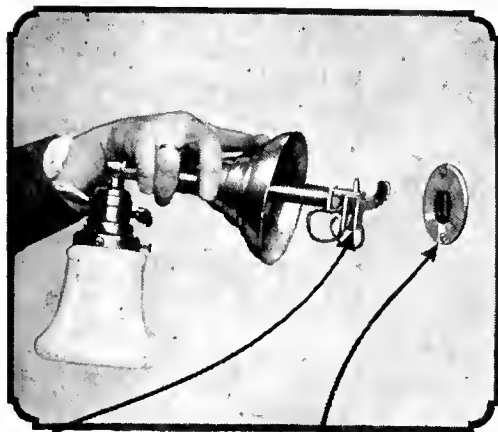
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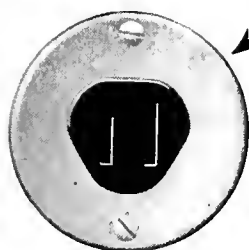
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Front view of Elexit receptacle. This universal receptacle with circular or rectangular plate can be attached to virtually all types of outlet boxes in either walls or ceilings—ready to receive instantly either of the Elexit fixture supporting plugs shown, or the standard attachment plug now found on electrical appliances.

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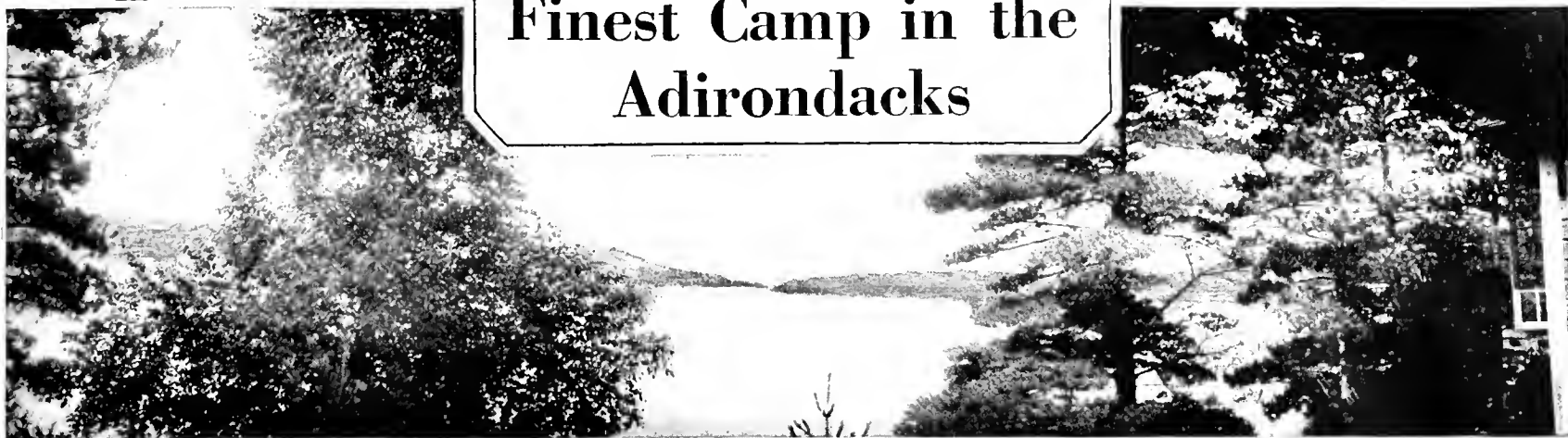
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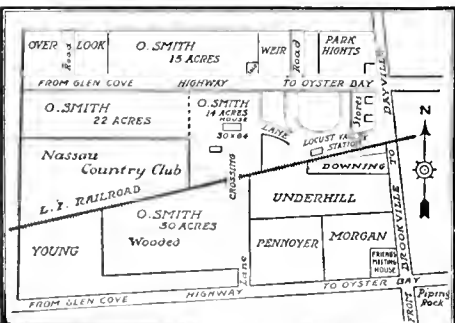
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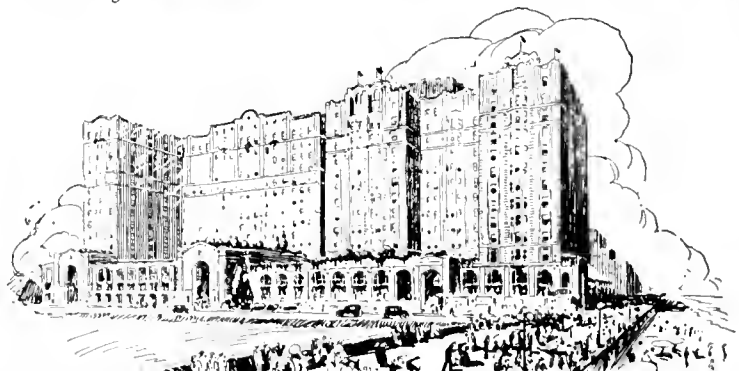
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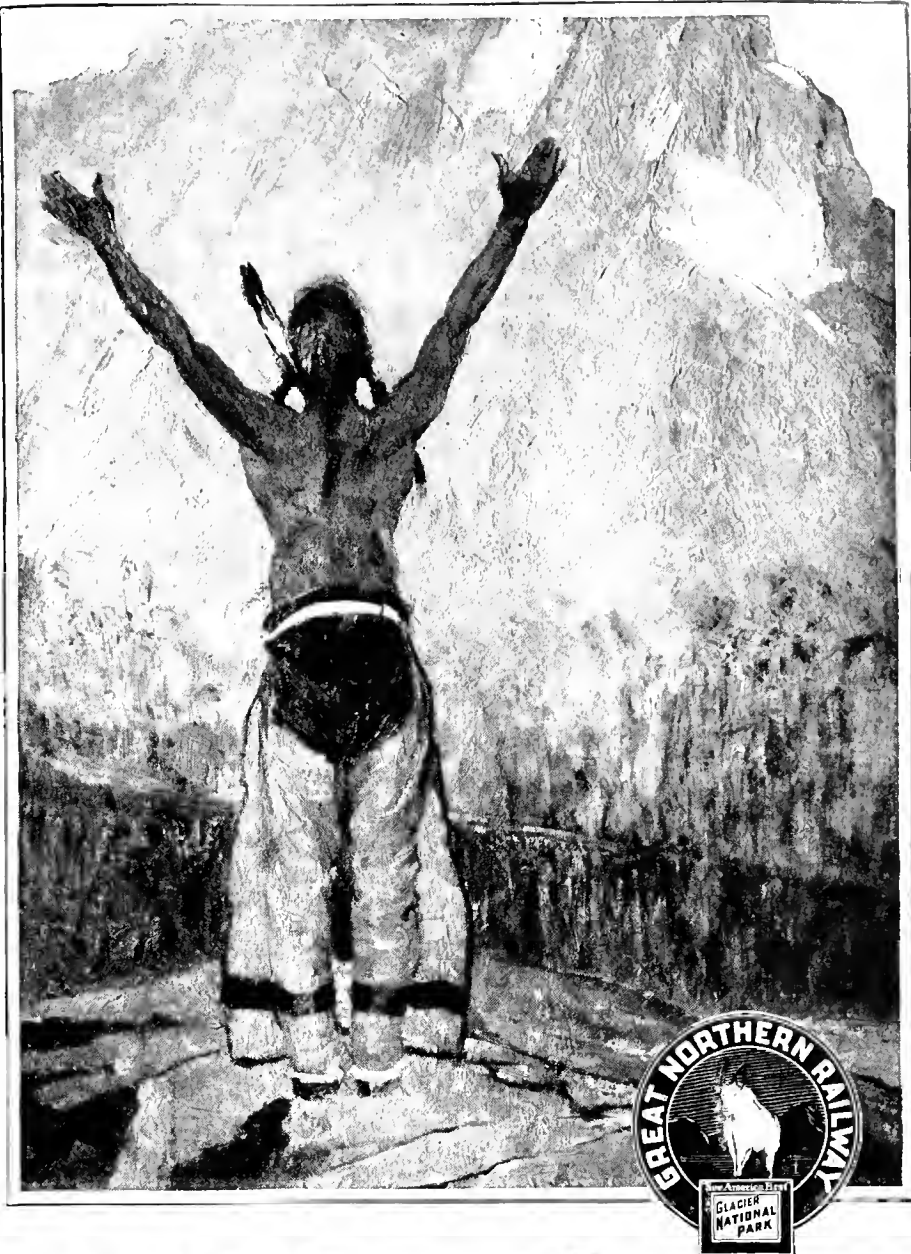
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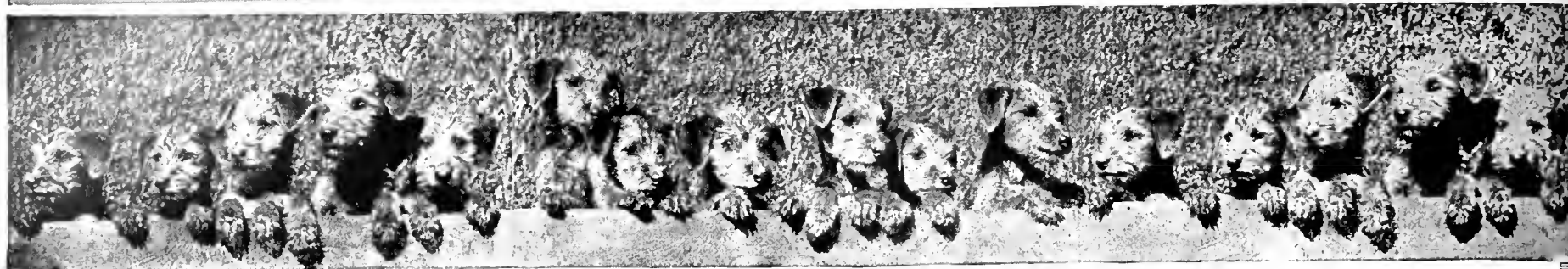
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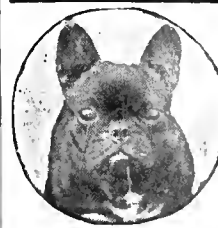


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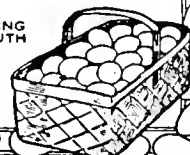
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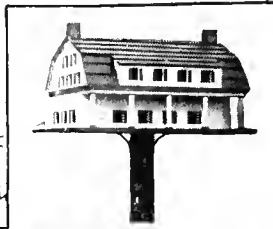
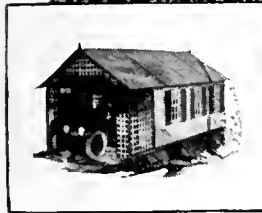
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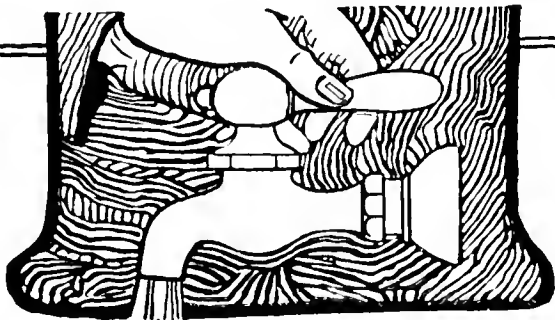
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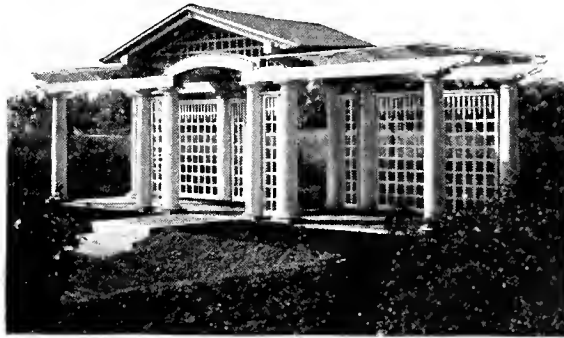
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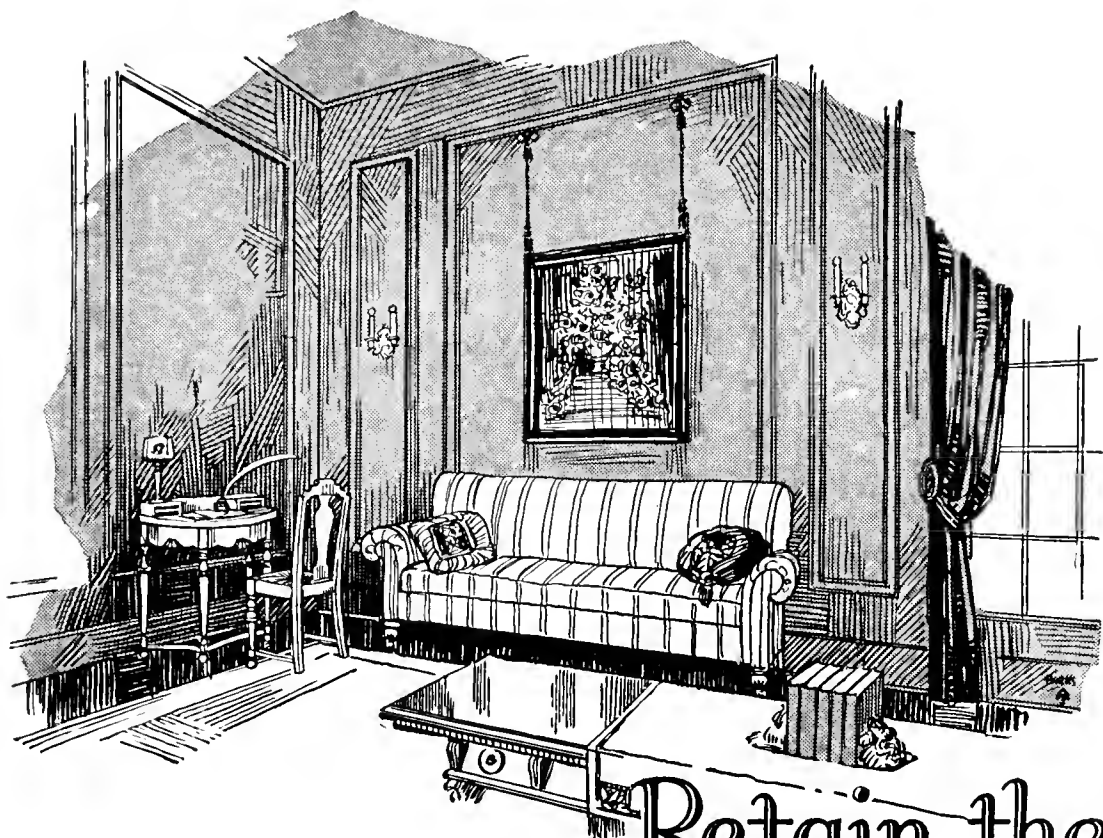
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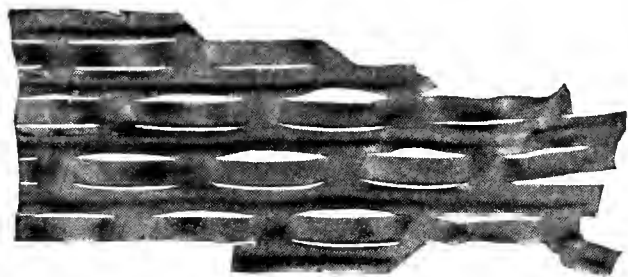
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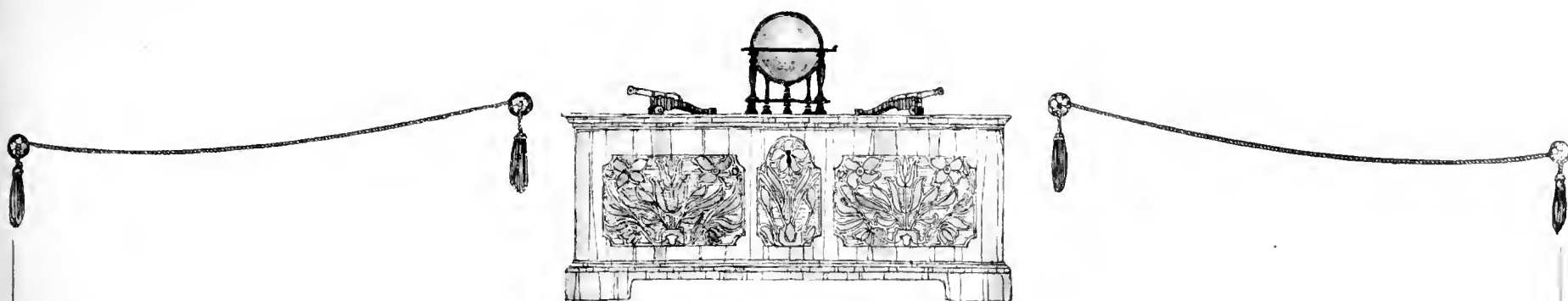
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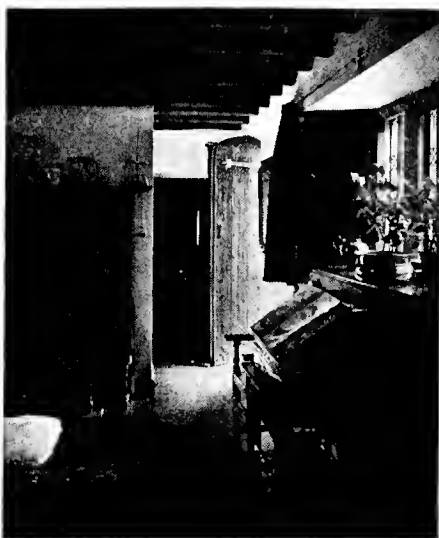
House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*
R. S. LEMMON, *Managing Editor*

THE NEXT TEMPTATION

AMONG the reliefs to the winter of our discontent is thinking of how we are going to refurnish that country house for next summer. It is a pleasure to spend hypothetical thousands even if, after all, we only buy new curtains for the guest room or a few new pieces of smart wicker for the porch. Being a magazine of constant domestic temptations, *House and Garden* is deliberately filled with all manner of alluring ideas for that house next summer. The time to think is now. As the issue will be on the newsstands by the 20th of April there will be ample time to study it, make your selections, and buy. Just a few of the temptations are—

A page of new willow and wicker chosen from the latest stocks and with very reasonable prices; a page of new curtaining fabrics, equally enticing and equally fresh; a page of garden baskets that would make a Maud Muller of the most hardened city devotee. With these are suggestions for furnishing country cottages, showing two types of interesting treatments and a double spread of porches enclosed and open, and breakfast terraces. Then a splendidly suggestive article on arranging furniture to the best advantage. For a flip come two pages of suggestions for painting floors,



There is something immensely livable about Orchard Farm, the English country house shown in the May issue

delectable floor color schemes that will give new interest to country house rooms. Feeling that these ideas were not quite enough, we have added an article on books in the guest room—a subject that has immense possibilities for delight in reading and the practice.

And while we think at this time of refurnishing the country house, the country garden presses hard for recognition. Here again are temptations. After you have seen the pools and water gardens in this number you will not rest content until you have laid out a pool or run a canal the length of your lawn. Window boxes, another garden temptation, are illustrated with three unusual types.

Have we mentioned the Italian patio? Or the article on Spring Cleaning? Or the beautiful old house from England with the glorious big living room? Or the collector's article on Viennese lace? Or the house by John Russell Pope? Or the group of four small houses? Or the article on pines and how to propagate them? Or the Little Portfolio?

These comprise most of the temptations. The only way to rid oneself of a temptation, of course is to yield to it.

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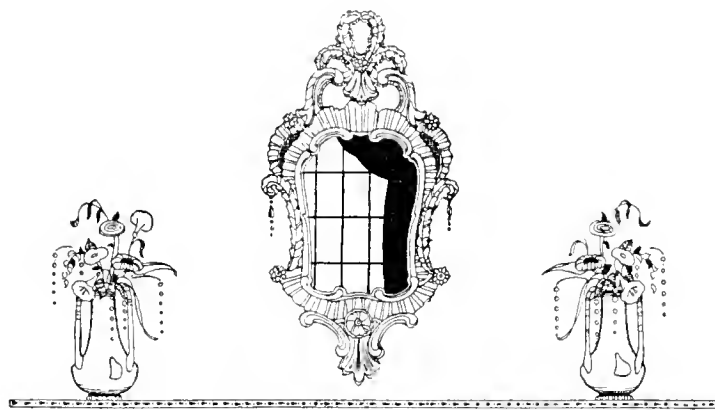
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THE WALLS *of* a SMALL STUDY

This small study which is in Vernon House, the London residence of the Dowager Lady Hollingdon, owes its decorative effect almost entirely to the vivid coloring and design of its Japanese wall paper. The ground is duck's egg green and the pattern of birds and vines is carried out in reds and greens.

A cornice and low paneled wainscot frame the paper at the top and bottom. In the design of the Georgian mirror hanging over a carved mantel of the same period is found an Oriental tendency which is quite in keeping with its background. Sir Ambrose Poynter was the architect



A CINDERELLA ROOM AND SOME OTHERS

Illustrating the Decorative Use of Exceptional Wall Papers in Completing Town and Country Houses

RUBY ROSS GOODNOW

IN April the decorator's idea of heaven is a mansion of countless rooms, and countless lovely and suitable papers with which to hang them. An angelic and an infinite task! But even rooms as they exist, and wall papers as they exist, are thrilling in Spring. I often wonder if there is a pleasanter job in the world than that of the paper hanger, who waves his slap-dash brush and realizes a miracle. What a thrill it must be, this producing a garden out of nothingness. I like to sit quietly in the corner of a room in process of being papered and watch the amazing orderly business of pattern meeting pattern. Few processes are more encouraging to the beholder, for rooms also may be Cinderellas.

Take, for instance, the transformation of a dull room in a great city house, a drab poor relation of a room among a dozen charming neighbors, an uninteresting oblong box with a grim northern exposure, no sunshine, no fireplace, no accent of interest. Its two windows looked out upon brick walls with not a tree to break their monotonous red. No room could have been less promising, and yet, through the miracle of a blossoming wall-paper, through the inspiration of rainbow masses of birds and flowers and grasses in fresh pale color, this room became the gay young child of the house. It was planned like a garden, with a deep green carpet for greensward, and palest blue painted ceiling for sky, and this delicate 18th Century paper for flowering.

This wall paper was found in an old trunk in a London attic, rolls and rolls of it, very early Victorian in design, and delicately thin in texture. But

once safely on these solid walls it became an eternal hanging garden, a proof of the permanence of the flimsy. The room in which it was used was a sort of left over, probably intended for a maid's room in connection with the large bedroom into which it opened. But

fortunately it also had a long narrow corridor connecting with the main hallway of the house and a connecting bath as well, and so it was possible to make it into a guest room which might be used ordinarily by the mistress of the house as a sitting room.

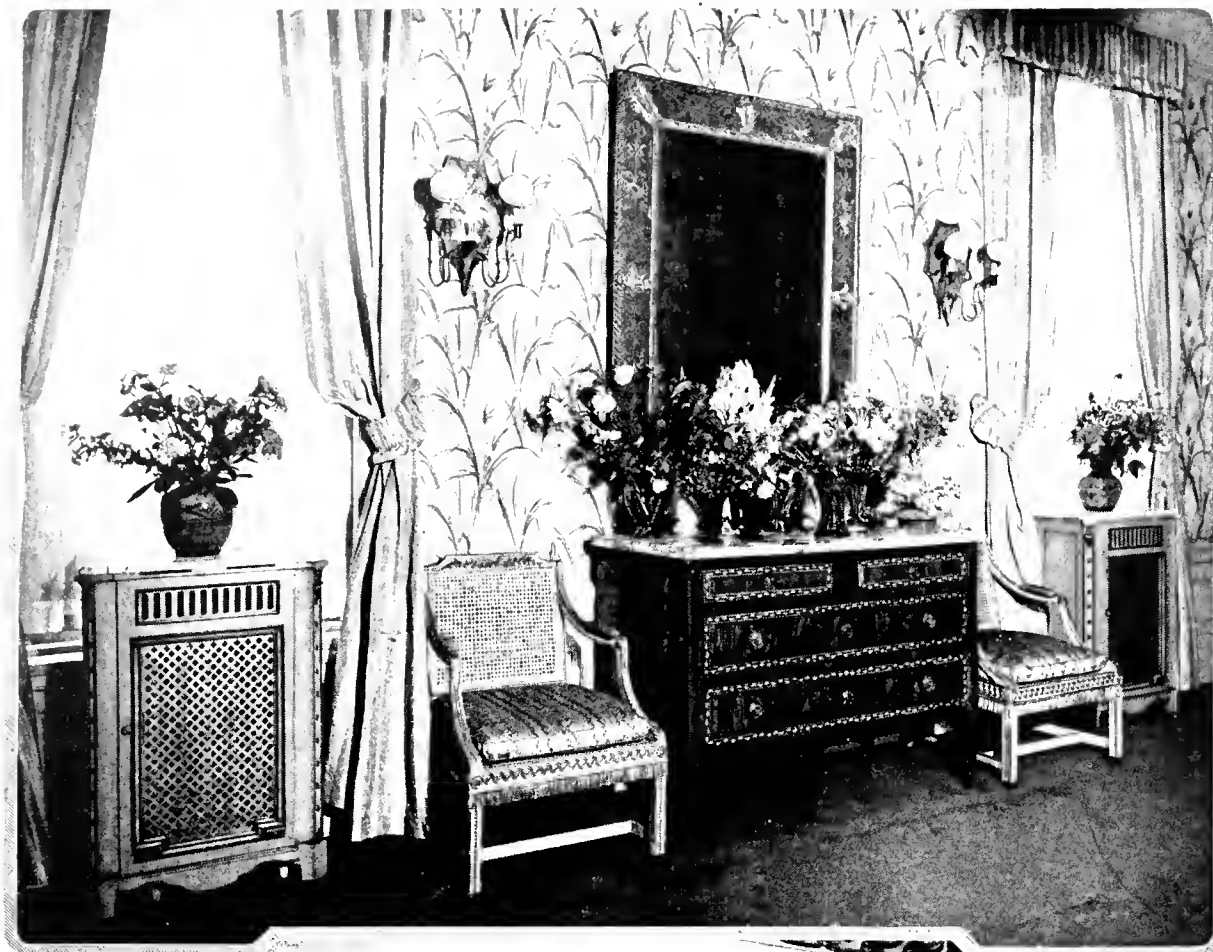
When the color of the room had been determined (deep bronze-green carpet, faint blue trim and ceiling from the ground of the paper) it still remained a difficult, if lovely, box. But there is a sort of divine luck which grows out of such difficulties, for everything brought into this room seemed more than right.

The collection of Frieske paintings, budding orchards and red haired women and muslin babies, which seemed to belong nowhere, found themselves here in exactly the right setting. A piece of silk made before the war, thick cream faille, striped broadly in rose and yellow, made delightful curtains. The hideous radiator necessitated a cover, so two small cabinets were made, one to be used as a cabinet for books and the other to screen the radiator. Pale yellow paint, striped in green, and yellow marble tops and great turquoise colored Persian jars of flowers, brought these cabinets up to the mark of the room.

On the wall space between the two windows an old commode of glowing marquetry, with marble top, was placed and this also was massed with flowers—all kinds of flowers in all kinds of vases. Above this commode a large Venetian mirror, tarnished and faintly gilt, was hung. Old mirrors are particularly lovely against brilliant paper, so two old English appliques, with their



A small box of a hall has its wall spaces papered in plain green-blue, and wide borderings at cornice and corners cut from a Directoire wall paper printed in yellow, green, blue and white



Against the pale brilliance of this blossoming wall paper tarnished mirrors and polished wood are relief to the masses of fresh flowers



This dressing room is gay with the Italian paper border one sees in the mirrors reflected

Flowery spaces form a background for paintings by Frederick Frieseke in this room



mirror backs engraved with peacocks were placed on this wall space. Two fine white and gold Adam chairs with blue brocade seats, were used to complete this wall.

Against the long wall opposite a great Louis XV daybed of the most gracious curves was placed. The frame of the bed was light green, aged to a finer tone. A new covering was necessary so a deep brown-green moire was found at the dress goods counter, very much the color of the carpet. The largest of the Frieseke paintings was hung over this bed, and now when one comes into the room there is always the question: "Was the room evolved from the painting, or from the paper?" A comfortable lot of small tables and chairs complete this grouping. The other wall spaces are broken by two doors each, leaving smallish center panels. One of these is background to a flat French desk, furnished with lamps and books and flowers, with another Frieseke painting hanging above it, and the other is an arrangement of a small commode, Frieseke's painting "The Bride," and a pair of delicate white Battersea candlesticks.

Flowered Papers

It is difficult to understand why there are so few flowery patterns of wall papers to be had, when the appeal of flowery things is so universal. We have ransacked dozens of wall paper houses in an effort to find a paper as gay as the paper used in this Cinderella room, and yet surely there are hundreds of just such dismal rooms waiting for color and charm. A request for a canary yellow paper patterned with waving green branches was merely the exasperation of our disappointed imagination, and after that we amused ourselves by inventing papers we'd like to have and demanding them of bewildered dealers—papers of hyacinthine blue clouded with white and yellow butterflies; papers of pinky-violet thick with London anemones—pink and purple and white; papers of sky blue dotted with gold stars; papers of pale green spotted with stiff bouquets of moss roses; all the entrancing things that should be and are not. In the basement of one wholesale house we found a lot of old paper (ten years old, perhaps, not really "antique") of the desirable gayety—a fresh, baby blue ground, spotted with bouquets of pink and red geranium flowers—which the dealer was glad to sell for twenty-five cents a roll. In a Fifth Avenue shop we found a set of chemise-pink paper, a reprint of a Georgian one of Chinese design, at ten dollars a strip, but at prices between these, nothing. The dull doctrine of safety first is still favored by most wall-paper makers, and among a thousand imitations of tapestries and grass cloths and such uninteresting subjects one finds few fresh stripes and polka dots, few designs of any real merit.

Fortunately, there are still enough old papers reproduced to meet the modern needs, and from France we get occasional shockingly nice new ones. The last time we investigated the Paris shops we not only found the most beautiful of the 18th Century toiles de Jouy reproduced in paper, but also a generous lot of new designs that made us sigh over the paucity of ideas of American designers. Among the re-

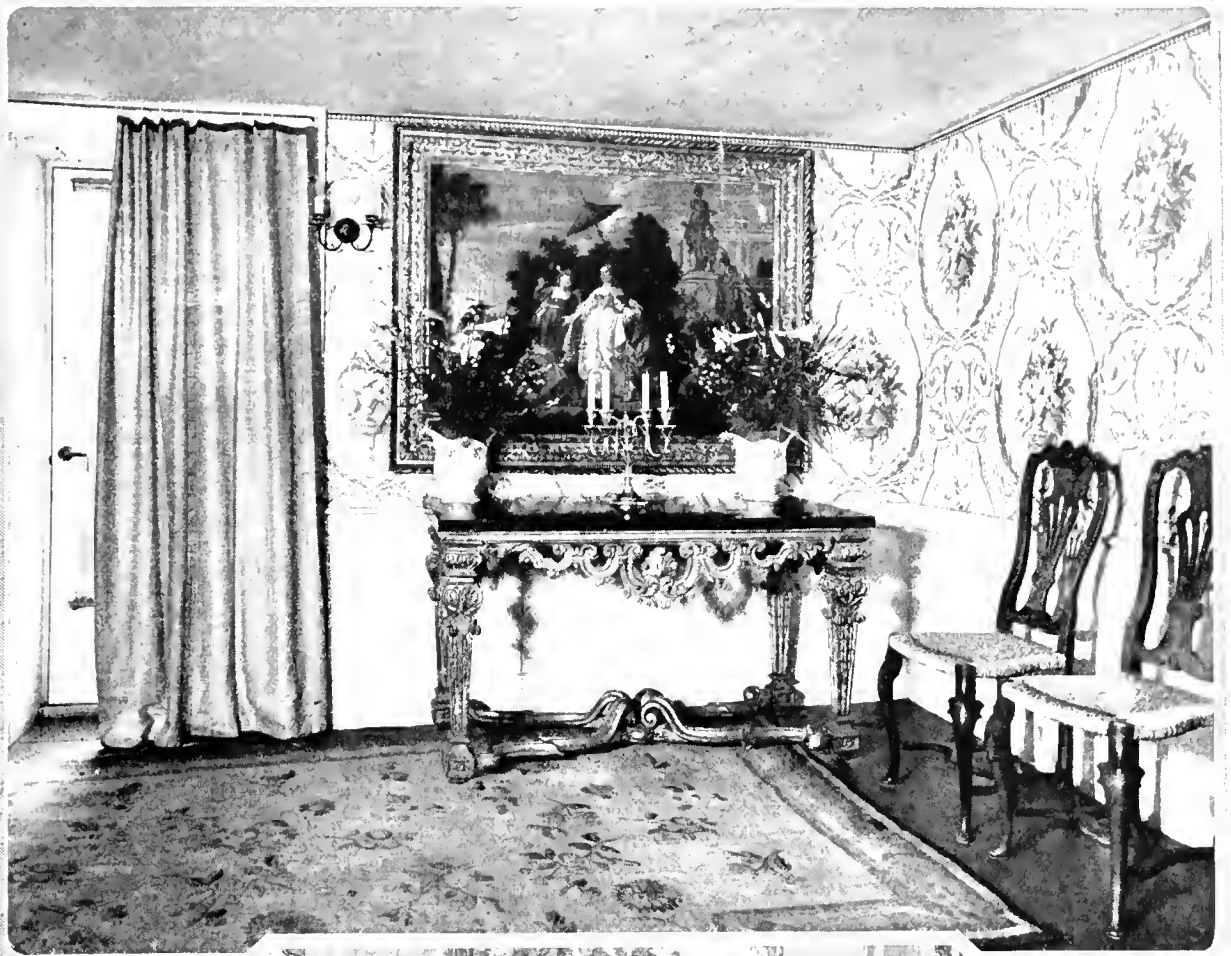
prints there was a Watteau shepherd scenic one, in red inks on white; a Directoire one of beaux and belles dancing and swinging, in violet on white; a spirited hunting scene, very English, in red on white; and a dramatic red and white one of great ships in full sail, and islands where Indians and elephants and donkeys were amicably disposed. This last one I used in an old room in my Connecticut farmhouse, a low ceiled room of unexpected doors and windows and alcoves, with a great old-fashioned fire place. The small wall spaces are too lovely, with their exaggerated red ships. No pictures are used in this room, but many bookshelves go from floor to ceiling, the varied colors of their contents furnishing those differences in tone and pattern furnishing the needed relief to monotony.

Totally different is the use of a toile-de-Jouy paper shown in one of these illustrations. This is printed in snuff colored ink on a deep yellow-cream ground. The room in which it is used is Louis XVI, paneled, with its wood all painted the deep cream color of the paper, a faun colored carpet and snuff colored curtains of crêpe-de-chine. The lighting fixtures in this room are not French, they are old Georgian ones of carved pine, aged to a soft snuff color, lovely in this room. A mixture of furniture has been used, but pattern has been avoided. A screen made of marbled paper, pale blue and rose, bound with gray ribbon, is a pleasant spot that is found in this room.

At "Vestiges"

The decorator of taste loves to admit rules, because then there is a pleasure in breaking them. An architectural axiom successfully ignored is like dissonance in music, a delight to him who appreciates it. "Vestiges," the reclaimed farmhouse of Paul Chalfin at Greenwich, is full of subtle accomplishments in use of wall papers. There is a low ceiled dining room, for instance, where Mr. Chalfin has first exaggerated the horizontal lines of the room by breaking the walls with a wainscot, and then boldly used a paper of conventional design, great scrolls enclosing vases of flowers, all printed in yellow and brown inks on white, to fill the spaces between wainscot and ceiling. At the very top of the wall an inch wide paper border of black and gray beading is used like a fine accent. This old room would have been very correct and charming with a modest striped paper and a straw matting, but with these great yellow scrolls and a lovely flowered Aubusson carpet it becomes a good room plus. Mr. Chalfin has emphasized the extreme simplicity of the shell of the room. The wainscot is made of plain planks, the mantel is the original one of the cottage, the floor is made of plain boards, but he has by the introduction of this finely designed wall paper made a proper background for furniture of his own taste, a mixture of 18th Century things from many countries. The carpet is French. The curtains are of old Italian yellow silk, the table is a simple drop leaf American one, the chairs are Italian walnut, with rush seats. The two great gilt consoles and the magnificent paintings hanging over them are fine masses of color and gilt in a room that seems simple

(Continued on page 90)

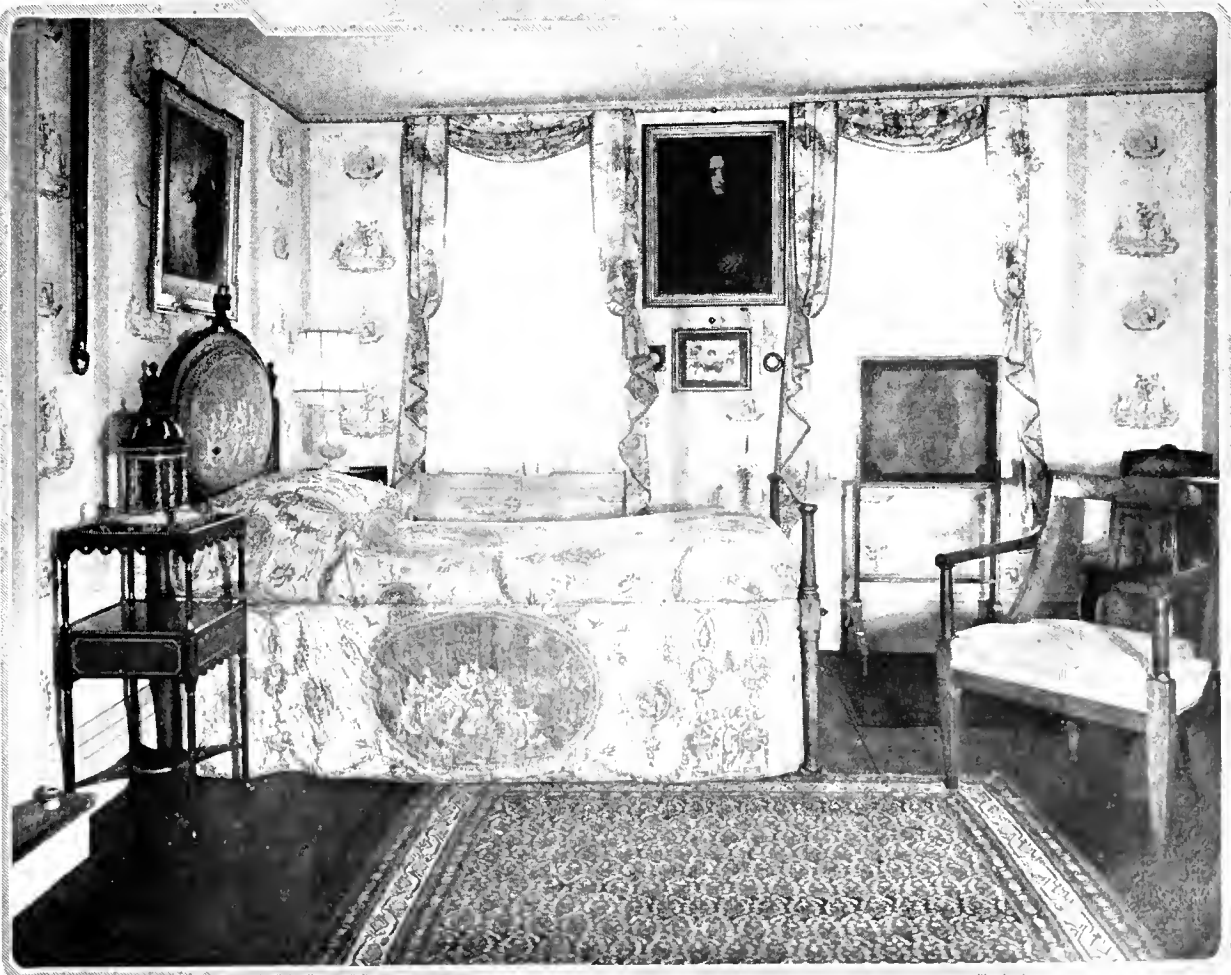


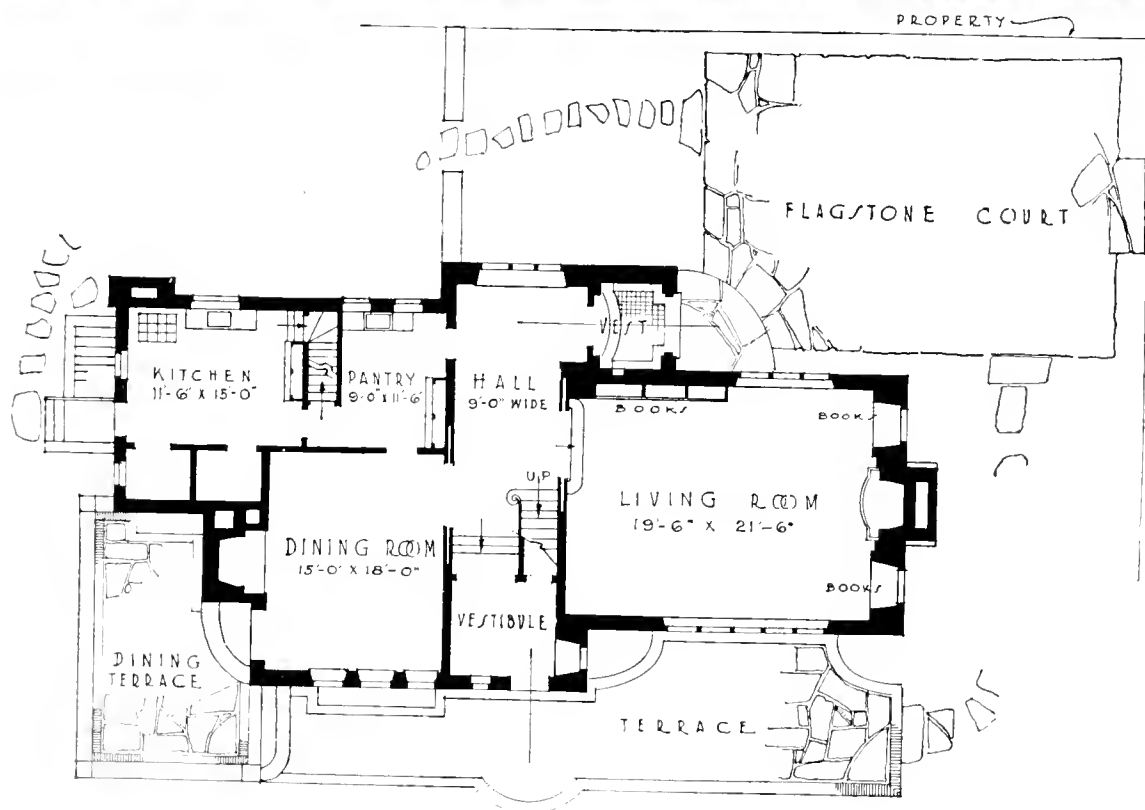
Yellow scrolls and flowers are used between white ceiling and white wainscot in a low room



An old toile-de-Jouy reprint in brown ink on cream fills panels in a Louis XVI bedroom

A pleasant use of pattern against pattern—red and white toile-de-Jouy against gray and white paper—in Paul Chalfin's house





Apart from England, few foreign countries have much modern domestic architecture that we can adapt to advantage in the United States. One of the reasons is that American architects are today outstripping the world in designs for livable houses. The Burnett residence follows somewhat the type of the modern British effort

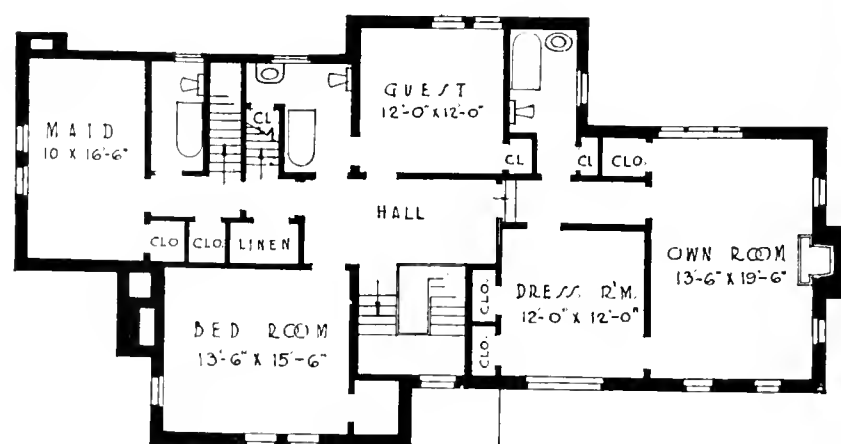
The RESIDENCE of PHILIP BURNETT

WILMINGTON, DELAWARE

BROWN & WHITESIDES, *Architects*

A slight irregularity lends interest to the plan downstairs. One end is occupied by a large living room, placed on a level below the hall. The dining room is pleasantly lighted with a row of casement windows and its door opens on a dining terrace. Service is in the rear

The owner's suite occupies the space above the living room—a chamber, dressing room, bath and separate hall. A guest room and bath en suite, an extra bedroom and a maid's bed and bath occupy the remainder of the floor. There are plenty of commodious closets

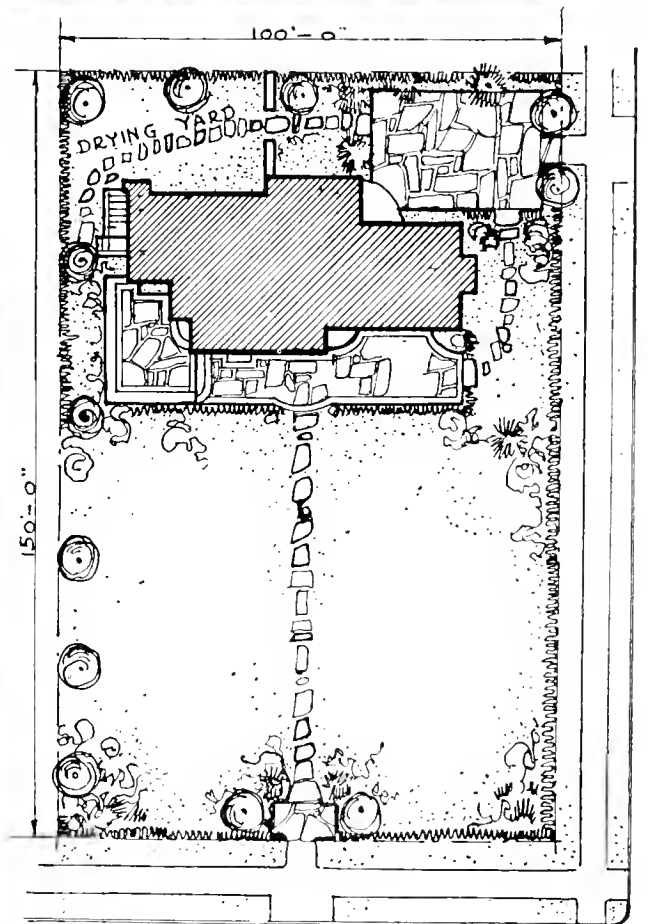




There are two entrances, the main one shown here and a rear door leading from the hall to the terrace and garden. A pleasant vestibule opens at the head of the hall. It is accented by a slight ornamentation and a beamed ceiling



The keynote of this house is its simplicity and restraint. The architects have depended upon shrubbery planting and vines for their ultimate effects. The walls are whitewashed. The windows throughout are metal casements with leaded panes. Slate of variegated colors gives a rich roof. The chimney stacks are solid and imposing and the slight finish at the top gives just the desired shadow and variation of line. The house is as simply furnished as it is in design



The site presented no difficult problem; it was oblong and flat. The house was located at one end, with an entrance in the farther corner by the street. A drying yard occupies the other corner. A paved terrace runs along the other side



A planting of evergreens and shrubbery screens the entrance from the street and gives the house the gradual approach that is desired for a house so close to the property line. This contrast between shrubbery and white walls is ideal

DO ANTIQUES FEEL HOMESICK?

Their Romantic Past Lays a Burden of Responsibility and Respect Upon the New Purchaser

PAUSING before the windows of the Antiquity Shopkeeper's we often wonder, as Omar Khayyam wondered about quite a different set of venders, what they buy "one-half so precious as the stuff they sell." Some of the things are not valuable, of course, but even then they have been part of family life, part of romance, part of history, perhaps, and just a little of their old atmosphere must hang about them.

That rather ugly bead bell-pull, for instance, will have been touched by trembling fingers as Angelina parted forever from Edwin in some mid-Victorian drawing-room and signified to her Abigail, waiting in a black and white marble paved hall, that the front door was to be opened for the last time to him.

Those quaint, hideous candle-sticks, made to represent male and female Moors in full gilt panoply holding aloft cascades of dangling glass, most probably stood side by side with great Southern shells and Northern whales' teeth on the Best-Room mantel-piece of a coast-town cottage, and have seen the joyful meetings of wives with husbands newly returned from "going down to the sea in ships."

These old-fashioned, yellow ivory yarn-winders on their carved stands must have turned and turned to the gentle hands of old ivory-faced grandmothers in warm, fire-lighted parlors, while they took "blind man's holiday" and meditated upon the socks they had knitted for their children and were about to knit for the newer generation.

DO the people who part with their old things miss them properly? Do the people who acquire them really want them?

Do they mean just bread-and-butter to the seller, and a caprice to the buyer? Does the former owner realize that a bit of himself and his ancestors goes with them,—or does he feel the loss of nothing beside the article?

And does the new one understand that he has bought all sorts of home-memories with his purchases? That there are faces and faces, with the background of their familiar rooms, coming to him with his dim mirrors? That long library windows, overlooking sheltered lawns or brilliant flower-beds, form themselves behind his brown-stained globes?

This little Chinese cabinet, black and gold lacquered, with its trays and its drawers, came from the celestial country, no doubt, what time Perry was opening Japan to an acquisitive world, and the young lieutenant who brought it back to his sister-in-law, also brought back the red and white carved chess-men under their glass dome. They probably lived on a gold-and-brown chess table of their own in the corner near the conservatory door, and were considered too wonderful for ordinary use. Will the new master of them ever think how many childish noses have flattened themselves against that dome, while the eyes belonging to them saw the knights charging the elephants and castles? Perhaps he will let his own children play with them carelessly, after he has brought them home and found his Mathilda disapproved of them, and they will go down to shattered oblivion under the shock of battle with the tin soldiers and lead cannon of today.

THERE is much to be said for preserving beautiful things; quaint, interesting, curious things; and if they are sold by people who do not value them to people who do, one likes to think of them flaunting their dignity of age and position among the new arrivals from modern places, happily appreciated. But if those who loved them were starved into selling them,—if the dealers bought cheap and intend to demand a terrible toll from people who will only buy because the price is high and the craze fashionable, then how much rather would we think of them as dying with the old rooms in the old houses they belonged to! Before we touched them brocades should hang in tatters on the walls of the Italian palaces where their reflections had so rosily tinged white shoulders and thrown into fine relief so many proud, dark heads! The delicate, graceful French furniture,—chairs with their fine tapestry,—bureaus with their exquisite inlay, should dry-rot in their dear and slowly fading surroundings. Great pictures of great persons from the hands of the English Masters should cling to their oak panelling in the halls and galleries of the English country houses till both crumbled together.

To have intimate possessions of that kind, family appurtenances, and personal acquisitions of the wise, or brave, or beautiful, or sweet, familiar people of our own race and to think of them in the houses of strangers who only estimate them according to the money paid and the amount of satisfaction a new ego absorbs from ownership, is to wish we had broken or burned them with our own hands!

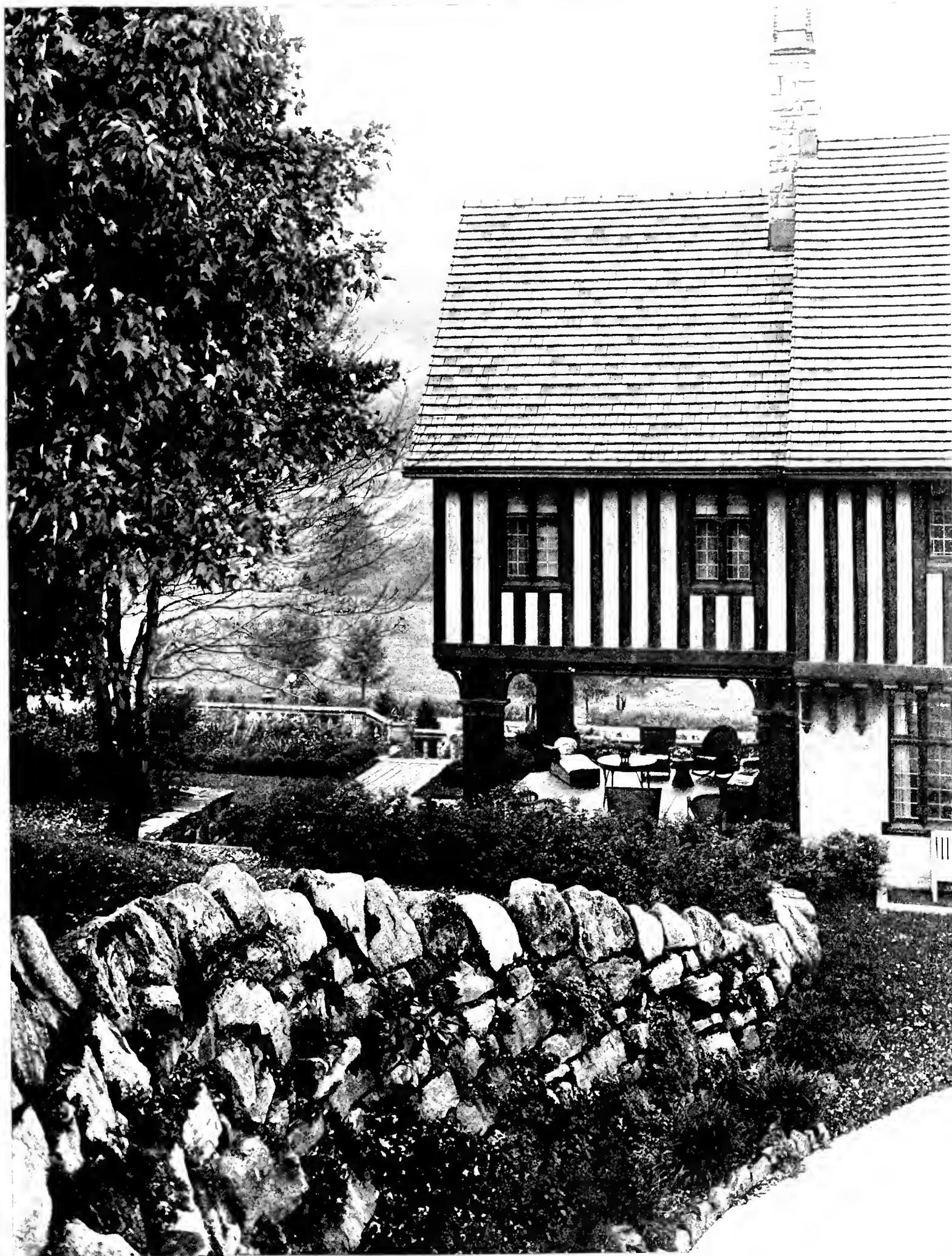
WE often wonder whether the altar laces, made by swift, pious fingers in sunny convent gardens, shrink when they take their places among hot eyes and bare arms at the modern dining table; the cool, old laces, with the scent of incense in every thread! Or how the copes and chasubles, and church vestments generally, feel as they hang upon unclerical walls, or over civilian sofas, or even from the handsome shoulders of lay persons, far distant from the solemn roll of the organ and the high intoning of the Mass. Do they dream of the cathedral arches and the jewels of the colored windows there among the chairs and tables of the collecting citizen's home? Or have they no more memory of where they came from than he has?

How do the old books like their new quarters on our shelves? Many second-hand libraries are coming over the seas to us, and when we touch the mellow reds and dull greens of their smooth leather bindings and look at the names so elegantly written on the first pages,—the stilted little presentation sentences, the intimate affectionate words, or perhaps just the book-plate of the family founder from whom they came,—how can we help thinking that if every volume does not go where it is honored, it had much better have mouldered comfortably away in its appointed niche in the carved bookcases, possibly beside those same long windows where the brown-stained globes had stood.

Sometimes we long to be like the Bride, in the "Mistletoe Bough" and, getting into our own oak chest, snap-to the lid and stuffily expire among our own goods and chattels rather than run the risk of being forced to sell them to friendly aliens.



A weather vane designed by Hunt Diederich for the residence of Robert W. Chanler



Gillies

THE HOUSE ON A HILLSIDE

Too much of sentiment has been wasted over the cottage in the dell. Such cottages are apt to be damp, muggy in summer and stuffy in winter. Their only redeeming feature is that they look picturesque. It is far better to build your house on a hillside, where there is a free play of air, a command of view and where the gardens hang

one above the other on enchanting levels. The cottage in the dell is easier to get at, but the house on the hillside is much more wonderful when you reach it. That is one, among many, of the outstanding advantages which characterize this home of George W. Olmstead, Esq., at Ludlow, Pa. A. J. Bodker was the architect



American Rockingham ware of 1850 is illustrated in the mottled brown and yellow hound-handle pitcher to the right, the dog and Swan Hill pitcher

EARLY AMERICAN HOUSEHOLD POTTERY

The Lead Glazed Earthenware of Post-Revolutionary Days Affords a Pleasant Hobby for the Collector

M. HOLDEN

EARLY American household earthenware, fashioned on the potter's wheel, glazed with lead, sun dried or fire burnt, represents the extent of the product, skill and craft of the early potters of America, from whose hands they passed into the homes of this land, serving well the humble purpose for which they were made. Now after years of faithful service, such examples as are extant have come to be sought by the collector who has an eye for their unassuming beauty of color and form, and also for the story they tell.

Common household utensils of clay they are, but they "tell a tale of early days and of things as they used to be". They tell of the homes of the colonist in early Colonial days. They tell of the pioneers and early settlers who



Harting

Early American Dutch pottery is found in the Hudson River valley and adjacent counties of New Jersey and Connecticut. These examples have a black glaze

built new homes, ever westward from the sea, all over this land; and to me they tell of the old farm home where pottery utensils such as these were used in grandmother's time,—row upon row of preserve jars on the shelves in the cellar, milk pans on the old bench on the stoop, pie-plates and bacon-platters in the kitchen cupboard,—and in the evening when the snow drifted deeper outside and the log fire burned higher inside, there on the dining table (a table set for twelve) would be the earthenware pitcher filled with cider, and the bowls of apples, while the shadows that danced on the log cabin walls were surely those of good cheer.

Earthenware household utensils were needed most and largely used in the farm homes from the earliest Colonial times until the Civil War. They were



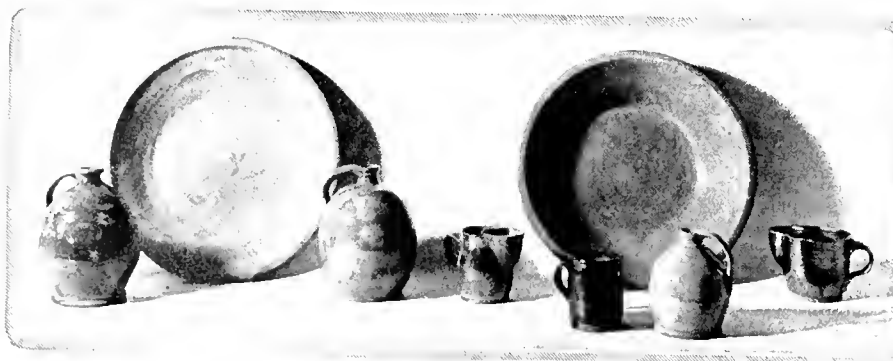
A horse and hounds design in Rockingham ware



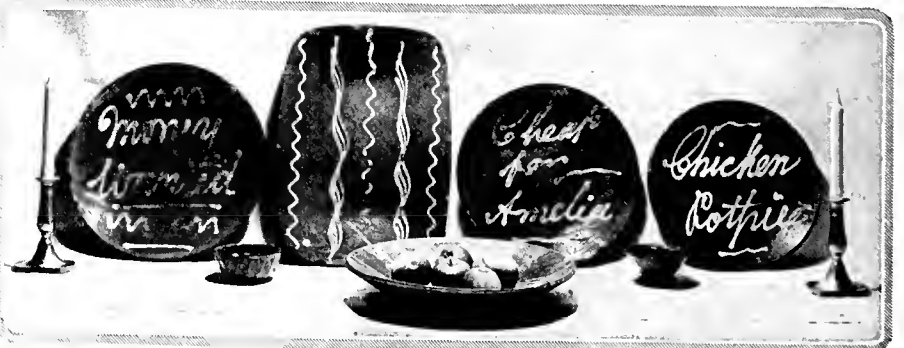
These examples of early Pennsylvania pottery show two of many types made. The flower pot and two plates on either side of it are sgraffito ware or mersed pottery. The others are slip ware, so called from the type of glaze



Washington is pictured on this Rockingham pitcher



The three jugs are of early Maine pottery, the balance are from the pottery of Jeremiah Burpee. The milk bowl to the left is mottled green slip ware and the other of yellow slip



This group is of early American Dutch ware—pie plates with inscriptions, a bacon dish with zigzag decorations, jelly moulds and an apple bowl, all representative of the kind and period



An interesting group of early American Dutch pottery shows preserve jars on the ends, pickle jar in the center. These are glazed deep red with brown spots. The butter crocks are light yellow with brown markings. Above hangs an early picture of New York with tiles from old New York houses made in that city before 1700



A Rockingham ware pitcher showing the huntsman design is to the left; the jar in the center is early Massachusetts pottery, made at South Danvers around Revolutionary times. Another Rockingham to the right



(Below) The two Rockingham pitchers show a stag and a Columbia design. This pottery takes its name from the English Rockingham and was first made here in Jersey City in the year 1845



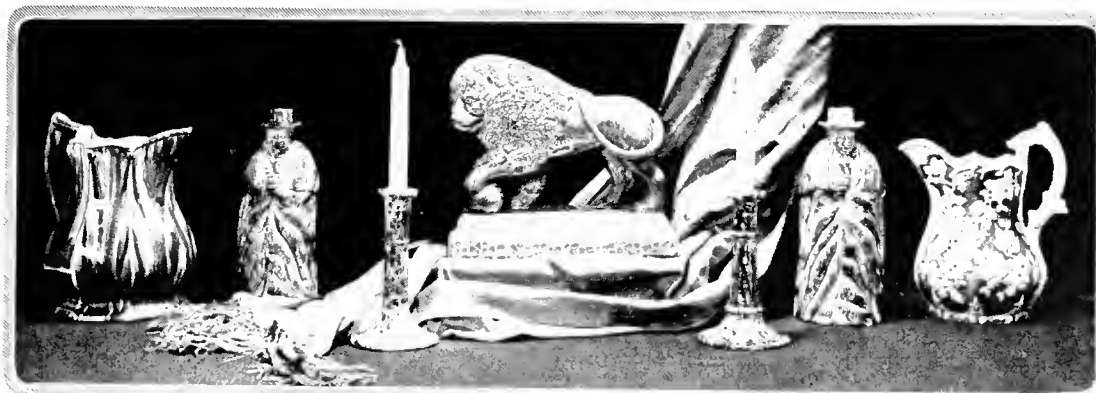
of course used in the homes of the cities, towns and villages but not nearly to the same extent as in the farm homes. For two hundred and forty years the potters with their small potteries scattered over the country supplied this household need, making lead glazed earthenware household pots. After 1735 they commenced to make salt glazed stoneware as well, which required larger plant machinery and capital to produce their earthenware.

Both earthenware and salt glazed stoneware were manufactured after the fashion of the Dutch, English and German pottery of the 17th and of the 18th Century. Hence our early pottery has so large a range and is so varied; for it combines all the knowledge, skill and craftsmanship of the potters who came here with the early settlers from these three countries, while American potters added thereto designs and decorations distinctively American as time went on.

All too few are the pieces of American-made pottery dating from Colonial times in our museums and private collections, — examples of Pennsylvania earthenware; earthenware originating in Peabody and South Danvers, Massachusetts; earth-

ware mantel tiles from New Amsterdam (New York), among the pieces from known localities of original manufacture. American pottery made from 1800 to 1865 is the sort the collector is most likely to come across. After the Civil War, tinware, chinaware and glassware displaced earthenware household utensils, and the days of the small individual potters were over (excepting of course the revival of interest in ceramic handicraft in recent years).

The early earthenware pottery found in the farm homes of the Hudson River counties and Long Island, New York, also in the adjacent New Jersey counties and Connecticut localities along the Sound, is of great beauty and strongly exhibits the Dutch influence. This earthenware is glorious in its coloring of orange red and olive, splashed with dark brown markings; also single colors of yellow and black and mottled green were combined with other colors. No more beautiful earthenware was ever made in America than this early pottery with its Dutch shapes and the orange of the flag of New Amsterdam in its glaze. It originated in New York State, then afterwards it was made in (Continued on page 74)



Except the pitcher to the right, which is of Parian ware, white pitted on a blue ground, this group is of Bennington, Vt., flint enamel ware. The Bennington lion is famous



Jugs and mugs of red and black glaze show the range of the early American Dutch pottery, characteristically Dutch in shape. This ware origi-

nated in New York State and afterward was made in New Jersey and Connecticut. All the illustrations are from the author's collection

THE PIPE ORGAN IN THE HOUSE

*While an Insignia of Aristocracy the Pipe Organ
Can Now Be Built to Suit Homes of Moderate Size*

CHARLES D. ISAACSON

I HAVE had the privilege of writing for *House & Garden* on several different occasions and have referred to the importance of the music room as an essential part of the modern home—a music room that not only contains instruments but puts them to use. I have discussed the piano, the harp, the instrumental ensembles. I have shown how it is possible to retain the period atmosphere of the home or the room with all instruments and especially and particularly with the phonograph.

Now I come to what I consider to be the zenith of musical possibilities, the pipe organ.

I have observed that while the piano is found in nearly every home of the slightest beauty, the

(Right) The organ in the residence of S. Harold Green at Newton Center, Mass., is built over and back of the fireplace. The console is located at the opposite end of the room



pipe organ for obvious reasons is limited to the special elect. In the residences of such men as Charles M. Schwab, George Eastman, the late George Woolworth, the pipe organ is a living entity in the daily routine of life. For Mr. Schwab, the organ has become his greatest hobby, the opening spirit in the great scheme of philanthropy which has made Andrew Carnegie's successor a figure of history. Charles M. Schwab has learned to play the pipe organ himself, and while he is very modest as to the quality of his performances, his week is never complete without his day at home in which music is the sole subject and object of his attention.

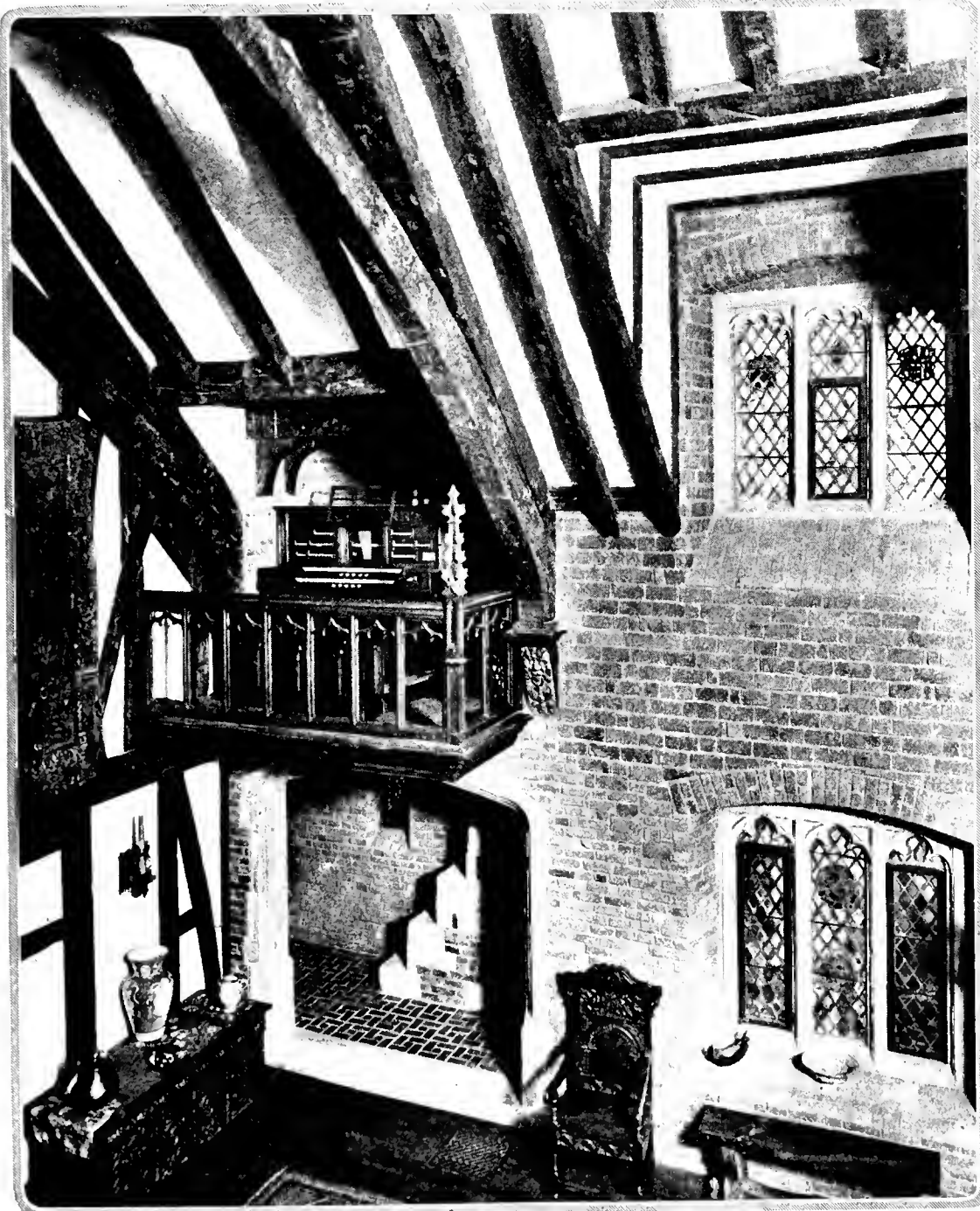
"I would feel lost," said Mr. Schwab to me one day, "if that day

(Below) The rear wall of the sun porch screens the pipes of the organ in R. E. Forrest's house at Rye, N. Y. The large Italian living room gives ample space for organ sound



of music were denied me. It revitalizes my whole being, gives zest to my mental activities, suggests new ideas. My pipe organ for myself, and more particularly when it is played upon by the visiting artists at my home, my pipe organ I consider to be the liveliest member of my family outside of my wife and myself. That pipe organ has changed my whole attitude on art—not only on music—indeed, it has changed my attitude on life and seemed to shout at me: 'if you can have this joy of music, why not others?'—and so I jumped at the opportunity of supporting the Bethlehem Bach festivals (in which the villagers participate), I inaugurated bands and choruses and classes for my factories, and if there is one extravagance of my life, it is music, aided and abetted by my organ."

In each of Mr. Schwab's homes the pipe organ is a prominent element. Some-



Where one has a special music room, the console can be placed in one corner, as in the room above, and the pipes behind the screen in the farther corner

body waggishly said that in planning a residence, Mr. Schwab instructs the architect to place an organ and build around it!

Take the case of George Eastman, the famous kodak man. His residence in Rochester has one of the finest private organs in America. It was built into the house a long time after the place was constructed. I mention this fact and will comment on it later. The essential idea about Eastman is that the pipe organ became such a factor in the life of that great business man, that he engaged an organist to live with the instrument—and a button connecting with Mr. Eastman's suites, brought the artist to his keyboard at any time of the day or night, generally both! It was Mr. Eastman who recently

(Continued on page 70)

The console of the organ in George Marshall Allen's residence at Morristown, N. J., is placed in a hall gallery and the pipes across the hall. Photographs from the Estey Organ Company



From the upper terrace one looks across the stretch of the lower planting to the farther reaches of the hemlock wind-break. The nearer paths are laid in flagstones between beds of fragrant heliotrope bordered with petunias



The heliotrope planting comes up to the house terrace and the shady loggia where tea is served of afternoons. Oleanders in jars mark the opening. Above is the sleeping porch with its window boxes



The house garden is fenced in with split palings brought from France. Against this is a wide herbaceous border. Mr. Chester Aldrich, the architect of the house, assisted Mrs. Wittpenn in planning the garden

The GARDEN of MRS. OTTO WITTPENN

BERNARDSVILLE, N. J.



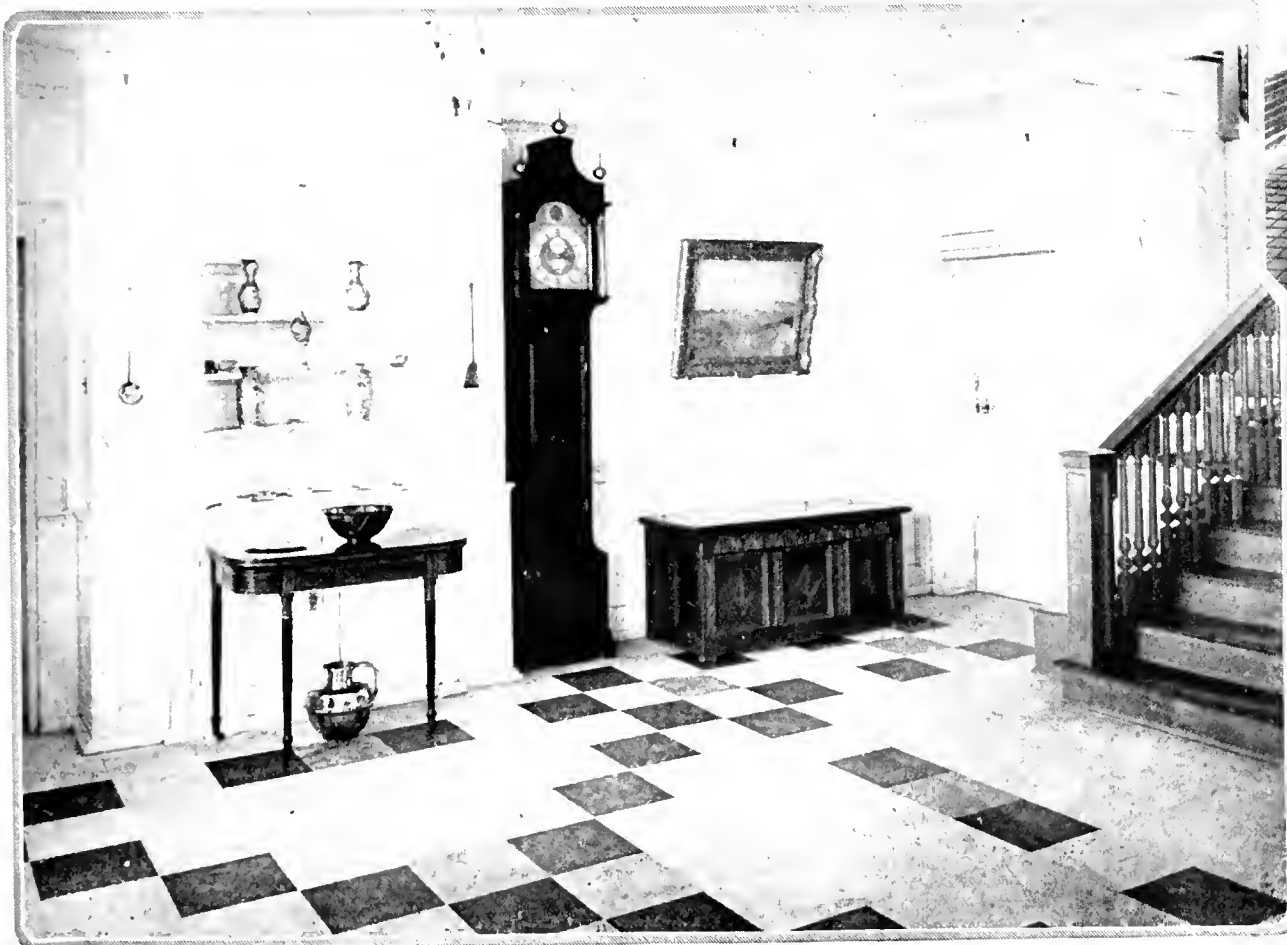
Green Heys, the residence of G. H. Garrett, at Snape, Suffolk, England, is a modern house built in the Queen Anne style, but following the Suffolk tradition in the detail of the plaster work. The relative proportions of the Queen Anne type are retained while the quasi-grandiose effect generally associated with Queen Anne architecture is avoided in adapting this classic model to modern requirements

THE QUEEN ANNE STYLE APPLIED TO A MODERN HOUSE

DUMBAR, SMITH & BREWER, *Architects*



The back of the house, seen from the stable arch, shows the variety of types of windows used. Yet the group is completely harmonious since perfect balance is maintained in their disposition



Although it bears little or no trace of the Queen Anne tradition, the hallway has a distinct individuality. The dark furniture accents the white walls and green and white marble floor

THE CHINTZ IN YOUR CURTAINS

Behind It Lies the Romance of the East and the Clipper Ships that Makes the Designs Even More Cheery and Interesting

AARON DAVIS

SOME DAY a man will write a book, and it will be called "The Glory of the Commonplaces," and on its pages will be listed those humble things that are humble only because the lives of many men and the passing of many years have made possible the wide use of each item. And in this list will be those printed cloths that serve to make homes hospitable and gracious.

Chintz, the word, is from the Hindoo "Chint," meaning "full of color." During the early part of the 19th Century "Indienne" was a trade term for printed calicoes, and the great cloth-printing works near Rouen are still called "Indiennes." Thus India, so far as we know, was the orig-

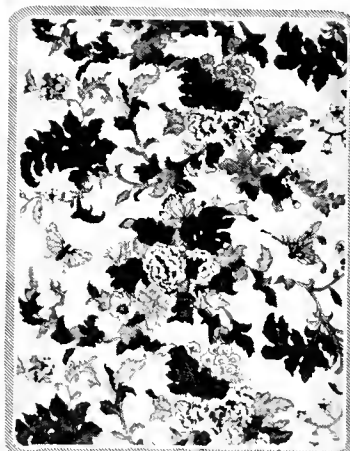
Chintz is especially useful for country house couch covers because of the brightness of design and color. W. & J. Sloane, decorators



inal source of printed cloth.

The merchant marine supremacy of England started with the British East India Company. This corporation was founded to fetch native wares from India and distribute them in the company ships to the great markets of the world. Among the chief articles of rare merchandise which these bluff-bowed vessels carried were the glorious old hand-painted calico curtains, sold into England and France, to lend a foreign savor to the manor house and the château. These original curtains were of large pattern with no repeat to the design, and were primarily intended to drape the banquet hall of some Oriental nabob. Their use was limited both through the size

Curtains of glazed chintz, reproduced in England from an old Italian pattern were used in the room below. Mrs. Monod, decorator



The design at the top is "Harwich Bowl" and that at the bottom "Queen Anne Lace", both English chintzes rich in color and pleasing in design. Courtesy of the Erskine-Danforth Corporation

The "Carlisle Butterfly" and the "Lion Crest" are two designs in old chintz reproduced for modern decoration, being especially adaptable to country house interiors. Courtesy of Erskine-Danforth

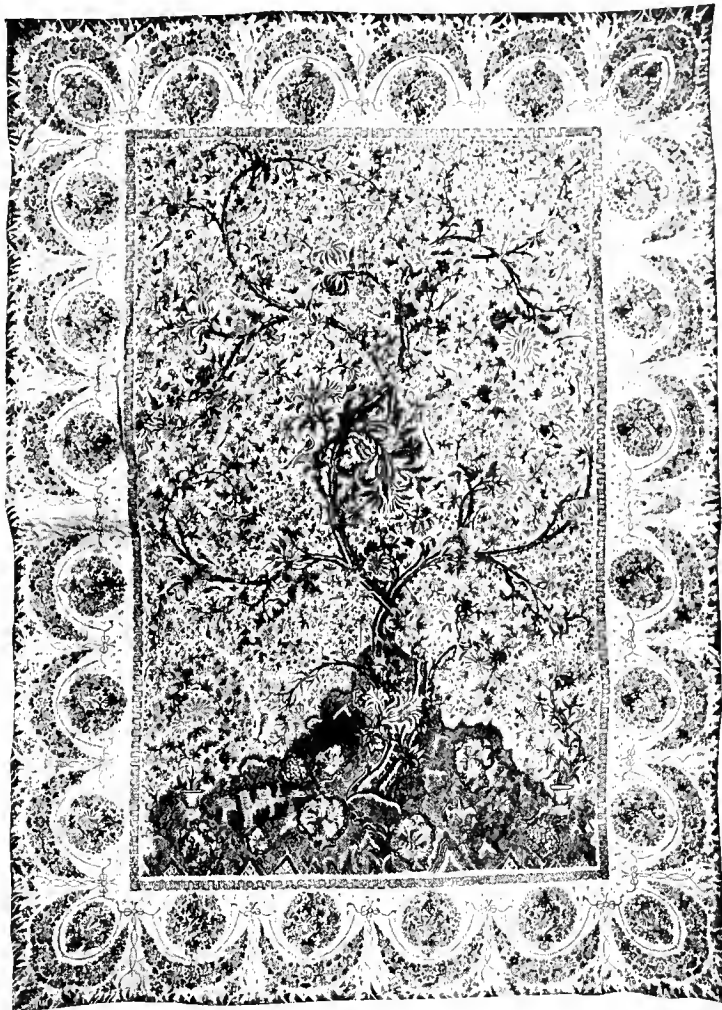
April, 1921

of the curtain itself and its large expense. But the charm and gaiety of this new accessory to household decoration were so great that industry overcame the limitation of the originals by producing what we call "yard goods." So the chintzes and cretonnes which you purchase today have a truly noble ancestry.

Glazed chintzes have been a staple article of trade of England and the Continent for above a hundred years. One of the managers of a large glazing establishment in Manchester stated that in his belief the glazing or calendering of textiles originated in Holland during the days of the Dutch East India Company. Holland cloth is still the name for a filled cloth used for roller shades.

Glazed chintzes can properly and effectively be used for almost all purposes to which the unglazed material is put. When the glazed surface wears away, as it will in time, the fabric can be cleaned. You then have a chintz that is practically new, since the glazed finish has actually prevented dust and dirt from getting into the fabric itself and rotting the cloth.

The process of glazing is of itself a simple one. The fabric, plain or figured,



is first immersed in a starch solution and then run between heat and friction cylinders. If you asked the Chinese laundryman to put a polished finish on a dress shirt or collar he would go through practically the identical process.

Glazed chintzes do have a mellowness of color that adds immeasurably to their charm of design and ground. And then there is a quaint primness in the way a glazed fabric hangs that coincides wonderfully with the informal and livable rooms which most of us wish for.

Oberkampf was the genius of France who raised the cloth-printing industry of his country to international fame. Those delicate and dainty Toiles, depicting pastoral and classic scenes, were the product of his print works near Versailles. So great was the reputation gained through his craft that the Emperor Napoleon when inspecting his plant took a medal from off his own coat, and, pinning it on the breast

(Continued on page 86)

This hand-painted calico curtain from India was originally designed to ornament the walls of the banquet hall of a native rajah. Such panels were the ancestors of our chintz

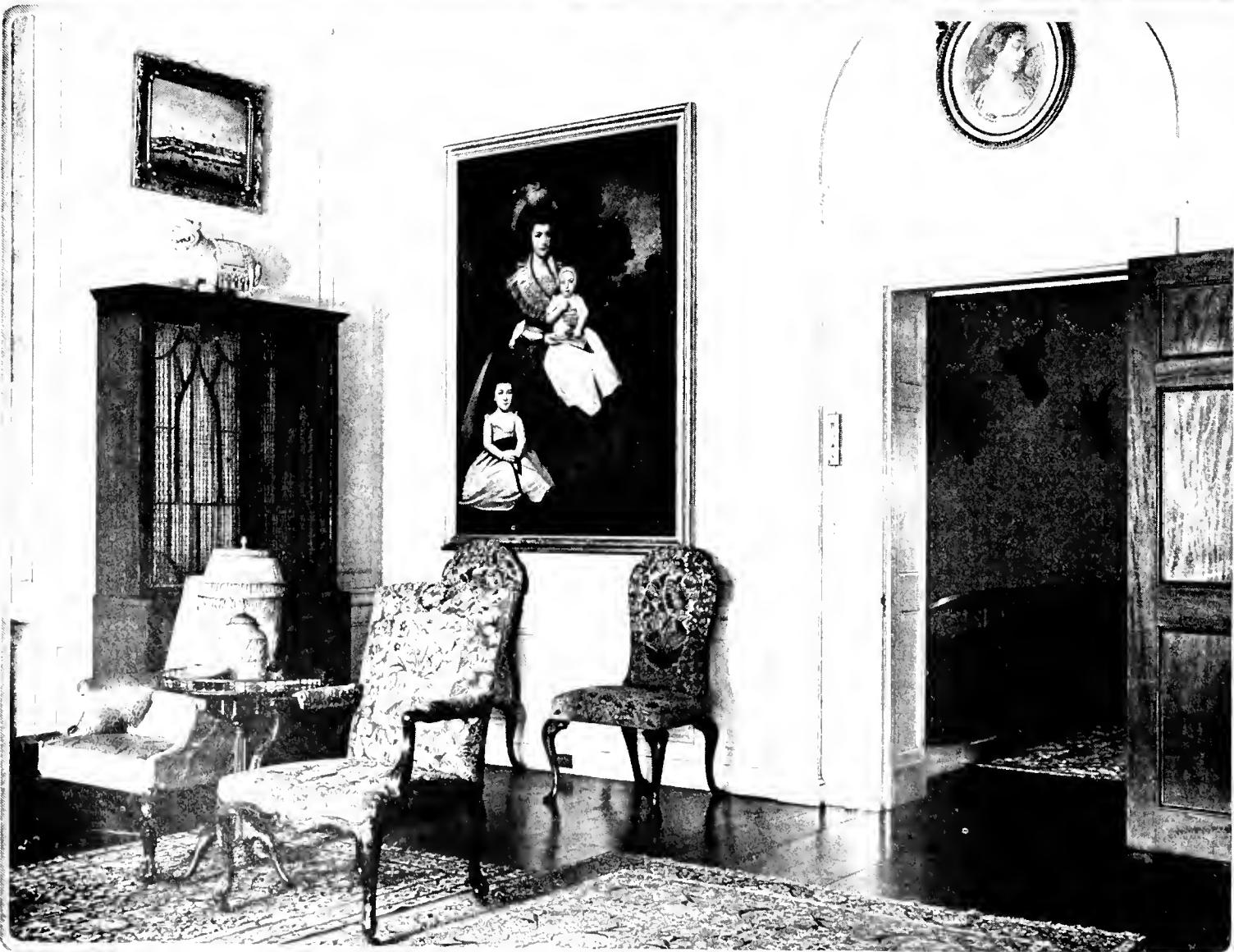


Chintz is so useful that today our rooms could scarcely get along without it. Here it supplies curtains and bed valances for the four-posters. A design can be taken from it and painted on the furniture. Its

colors suggest hues for wall finish and the details of binding, cushions and lamp shades. The pattern used here is from printing blocks which are over a hundred years old. Erskine-Danforth, decorators



Harting



The drawing room, which occupies the entire front of the second floor, is furnished in the Georgian style. The sofa is covered with blue and green damask and the chairs with red and blue needlework

Pale green paneled walls form the background of the drawing room. The door is accented by a Georgian arch. In placing the furniture a balance has been maintained, which adds to the room's dignity



Three large, arched, double windows fill the house-front side of the drawing room. At these blue curtains are hung, contrasting with the pale green walls and light trim. The rugs are Orientals



The overmantel in the study is a Chinese painting mounted on old red Chinese fabric with dark blue damask behind it

Another corner of Mr. Trevor's study shows two more Chinese paintings, part of a large and valuable collection



THE NEW YORK HOME OF MR. AND MRS. JOHN TREVOR

AMONG THE NEW NATURAL ROSES

The Forebears of Our Infinite Rose Family Were Simple and Single, Qualities Which Are Still of Great Garden Value and Characterize a Number of Splendid Modern Sorts

J. HORACE McFARLAND, *Editor of the American Rose Annual*

HOW did Dame Nature make the rose? Did she produce offhand the sweet La France, the queenly Druschki, the glowing "Jack," and with them gladden the eye of the first man who glimpsed the rose?

Not at all! The first roses, the purely natural roses, are the so-called "wild" roses, native in all the arable lands of the earth, and spreading mostly by mere chance as the seeds are sown by the winds and birds.

Count the petals of the wild rose—the lovely *Rosa setigera* of the east and of the prairies, the sweetbriar of England. They are five in number and the rose is therefore single, having but one row of dainty and more or less colorful petals. Then tear apart, if you are sufficiently hard-hearted, a modern greenhouse rose, and your count will show twenty-five or more petals, up to ninety or so on the very double varieties.

Old Double Roses

The rose has, it seems, a natural tendency toward varying into the production of more petals, for double roses were known to the gardens of long ago in Europe. For a long while the estimation of the value of a variety was in close proportion to its doubleness, and the open rose was almost despised and altogether disregarded. The bud received all the attention; the search for rose perfection a generation and

more ago, and even yet in the estimation of some growers, would be at an end when a variety had been produced that would be "full double," and would remain as a bud, without opening, until it faded.

I can remember how, as a boy, I was considered unconventional and somewhat queer because I loved a certain rose which remained but a few hours in the bud form, quickly opening into a glorious flat ivory-tinted flower

showing a golden heart of stamens. That lovely old Sombrieul—I haven't seen it for a full two score years!

The more completely double roses are not now in the greatest favor, even with the folk who know only what the florist forces for or on them. The looser Killarney type has taken deep hold on the preferences of the rose-buying public, and in gardens such semi-open sorts as Gruss an Teplitz, Ecarlate, Los Angeles, Willowmere, Mrs. Aaron Ward, Duchess of Wellington and many others are now cherished.

New Single Sorts

But this is a story of natural roses, of single roses, and not of the petted greenhouse sorts or of the scarcely less petted garden hybrid teas and the more rugged garden hybrid perpetuals. I want to tell of some newer forms of these natural roses, and to urge their proper placing and planting, as shrubs for the driveway and border, holding place with the lilacs and spireas and hydrangeas, or climbing wide and high over trellises and fences, or serving as hedges.

North America has nearly a score of these native roses, several of which are not hardy north of Tennessee. They are all described and many of them are illustrated in the 1921 *American Rose Annual*. The familiar prairie rose, *R. setigera*, is a good shrub,



A climber of far-reaching power, but which may readily be trained to post or pillar, is Paradise, large and of unconventional form, in color a light but not pale pink. It is one of the newer natural roses

*The hybridizing of our familiar prairie rose with the Japanese *R. Wichuraiana* has produced American Pillar. Its flowers are of white-eyed crimson to pale pink, with golden stamens*

"W. M. S.," one of Dr. Van Fleet's creations not yet available in the trade, bears superb 2-inch blossoms in clusters which combine the crimson of Moyesi with the white of Wichuraiana





A splendid natural rose is *Hugonis*, with buds and blossoms of clear yellow set closely along arching stems. The foliage is good and the blooming season begins very early. One of West China's rose contributions



Another of the Van Fleet unnamed hybrids is "W. S. 18," a blend of *Soulieana* and *Wichuraiana*, of *odorata* and *setigera*. In June it is covered with wonderfully numerous pure white single blossoms. An excellent variety

but with a tendency not to hold its peculiarly pale green foliage all the season. Its exquisite pink flowers fairly flood it for its one great bloom experience, and it earns its garden way quite as well as any lilac does. Very aptly named is a hybrid of this robust natural rose with an equally robust trailing natural rose of Japan, *R. Wichuraiana*; the hybrid, also robust and with far better foliage than either of its parents, being American Pillar. With great flowers of white-eyed crimson to pale pink, with a glowing center of sunny stamens, this rose is certainly a prize for trellis or hedge or pillar, or as a trained shrub. It will hold its good leaves to the time of frost, and its thick, upstanding canes denote its vigor.

Other Good Sorts

The other American native roses that seem generally happy as shrubs are *R. nitida* and *R. carolina* in the East, and *R. Woodsii* and *R. nutkana* in the West. I suggest their use, with certain foreign sorts, in the larger shrub plantings rather than in the intimate garden. The exquisitely fragrant sweetbriar or eglantine of England, *R. rubiginosa*, is a delight, and there are vigorous hybrids of it, known as the Lord Penzance sweetbriars, which provide varied hues of most pleasing flowers.

Taking a long look around the world, we

find the natural roses of Japan and China providing us here in America with colors, fragrances and foliage very different from those of the Occident, and very desirable to have. I have mentioned one in describing a hybrid, the Japanese parent of which, *R. Wichuraiana*, is of a trailing rather than climbing disposition, and with glossy foliage. The only common name for this beautiful white-flowered rose is a gruesome one—it was largely sold in America as the "memorial rose" because of a fancied fitness for decorating graves! This is hardly better than the awk-

ward botanical cognomen, in memory of a certain Baron Wichura of Japanese fame. The rose is lovely in itself, but it lives for us particularly in a class of hybrids to which it has imparted good foliage and a vigorous climbing habit. Indeed, the best of our larger flowered American climbing roses are crosses with *R. Wichuraiana* (pronounce it comfortably *Wychoor-eye-anna*, if you please), including Silver Moon, Climbing American Beauty and other prizes. But they are double, and not within the scope of this story.

Rosa Rugosa

Also of Japan is *Rosa rugosa*, a chiefly beautiful and useful natural rose. Named for its rugose or wrinkled foliage of deep green, it has also to commend it very large flowers of a hue nearly the objectionable magenta in some forms, but varying easily to bright pink and pure white. Great vigor, an upstanding bush form, and rugged hardiness also characterize this natural rose, which is useful as a striking shrub in the border, as a splendid hedge plant, and directly in the garden if it is occasionally pruned severely or cut off right at the roots. The rugosa roses are early in bloom, and tend to be continuous throughout the season, while their seed

(Continued on page 66)

TO KEEP *the* BIRDS in *the* GARDEN

These may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



A bracket wren house of rustic cedar with a one-inch hole to keep out sparrows. \$1.50



A house for bluebirds, both attractive and practical, is made of sweet-smelling Jersey cedar. \$1.75



A hanging house for wrens that was copied from a bamboo Japanese lantern. It is \$1.75

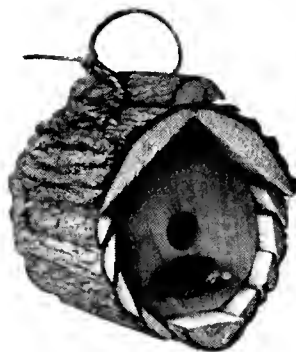


(Above) Purple martin house of sassafras, evergreen and red cedar woods. 28" high, twelve chambers. \$3.60

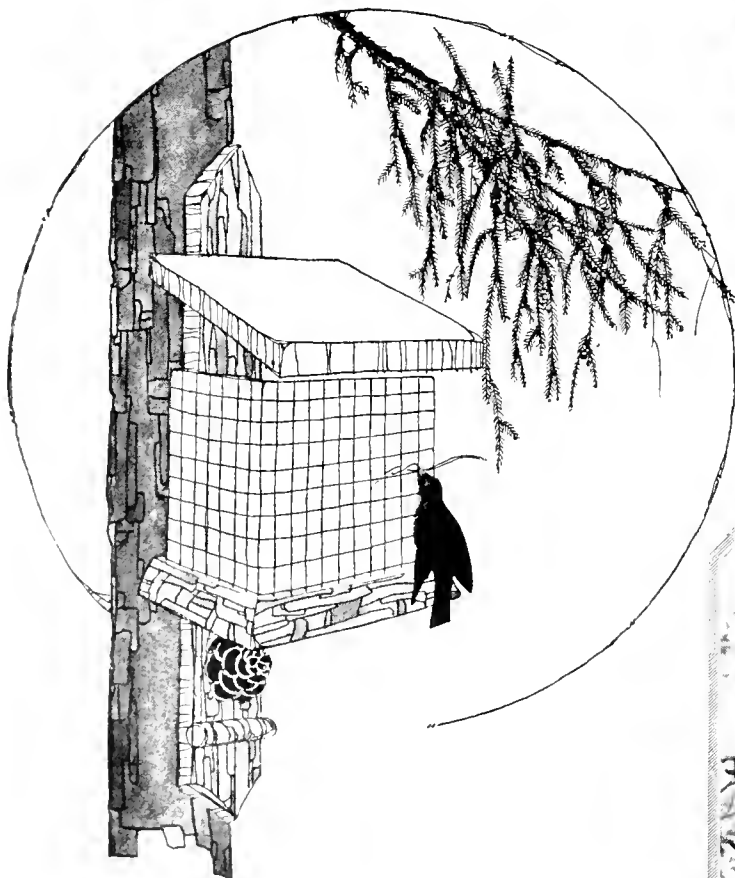


It is said sparrows do not trouble a swinging house. This one is for wrens or bluebirds. \$1.75

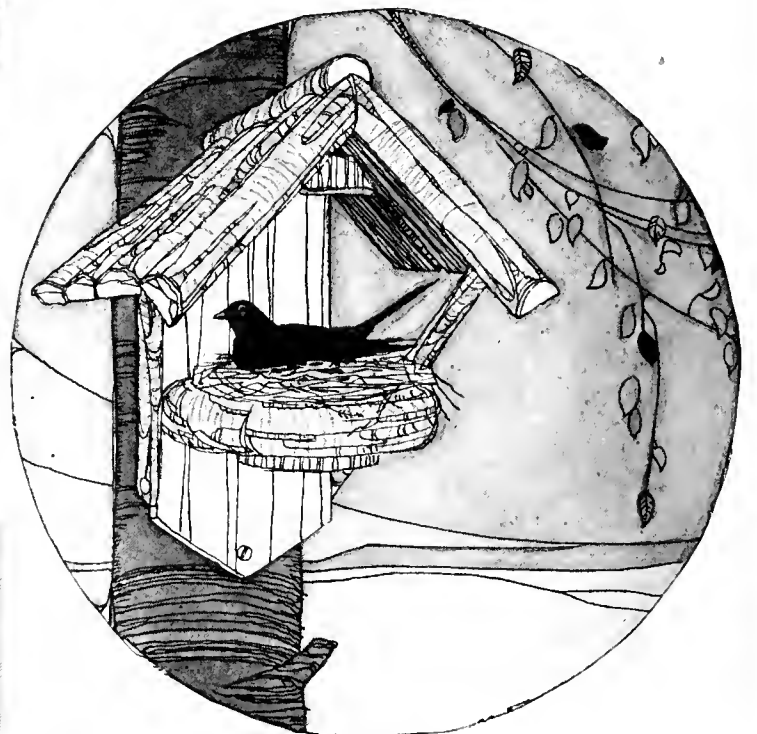
(Below left) An unusually attractive home for a wren is made of rustic cedar. \$1.50



The house shown below is for bluebirds. It is well made and practical. It comes for \$6



A nesting station to be placed on trees or the sides of dwellings. Fitted with screen holders for four kinds of nesting material and a cone screw for fall and winter feeding. 18" x 7 1/2". \$1.50



A nest shelter for robins and barn swallows. To attract robins, it should be placed on a tree trunk with the front side turned away from the prevailing winds. 16" high. Price \$2





A LITTLE PORTFOLIO *of* GOOD INTERIORS

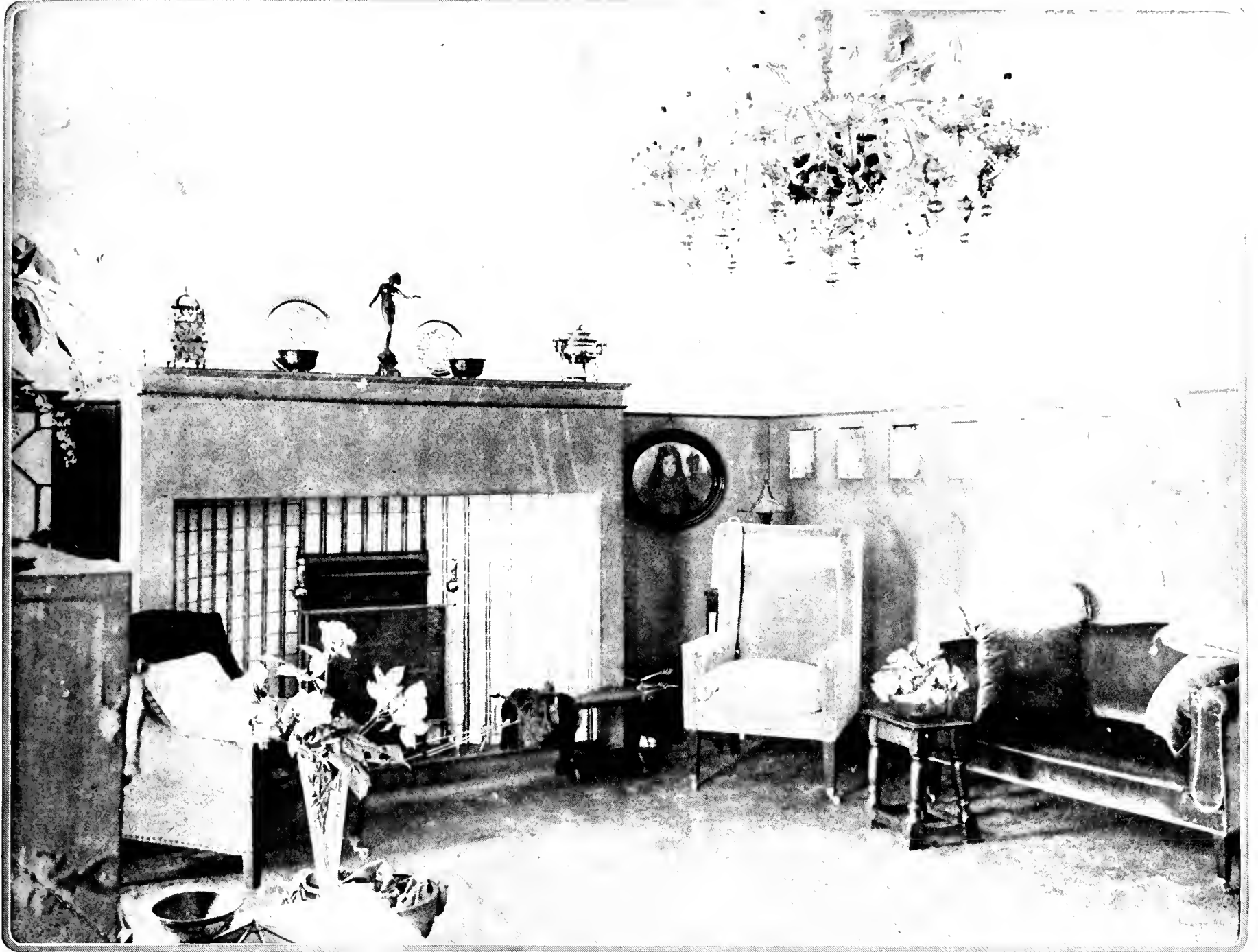
It is a mistake to suppose that an effective furniture arrangement depends either on a striking color scheme or on the emphasis of any one period. In the corner of this back drawing room of a city house, a room usually difficult to furnish, a number of good pieces in different styles have been

happily combined because they happen to be sympathetic in line. The mirror is Venetian, the cabinet an Italian piece in lacquer, the table is Queen Anne and the upholstered chair French. Placed in harmonious relation one to another they create a graceful and balanced grouping for a small room

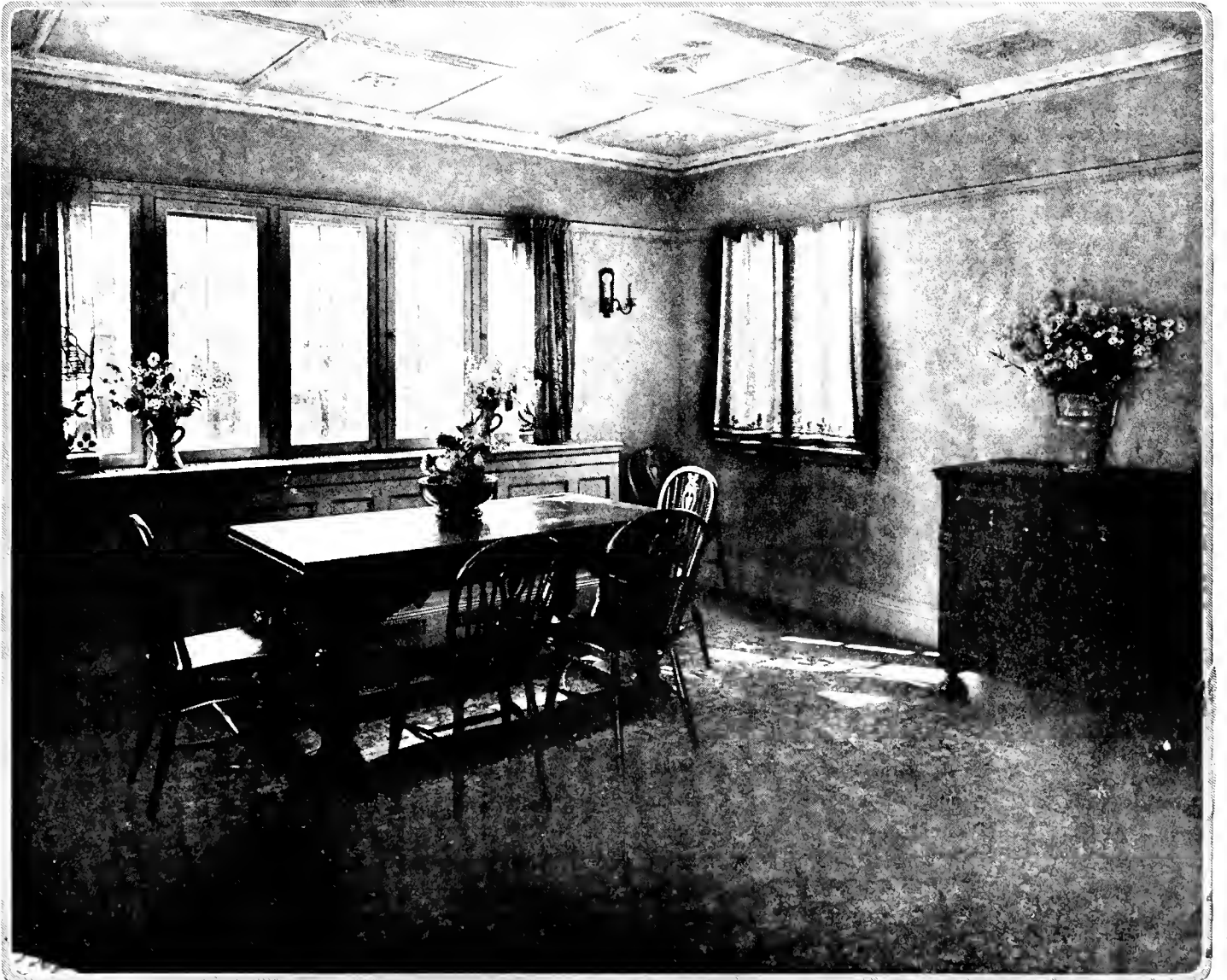


While the Gothic style may not seem appropriate for bedrooms, its austerity can be relieved by the furnishings and by decorations on the walls. In this chamber a plaster design was modeled onto the chimney breast. Another design adds to the interest of the sunny recess that serves as writing corner

The peculiar charm of the Georgian interior lies in the dignity of its paneling and in such accents as the mantel and the cabinet. It is an architectural interior, balanced, classical and not too delicate. It is an unsurpassed background, as in this living room, for furniture of good line and color



Paris, London and New York each has its own expression of modernist decoration. The work of Mr. G. F. A. Voysey in London comprises a school in itself. In the room above the wainscot marks the designer's individuality. It is of green slate. Allegorical flower pictures, framed in silver, are let into it



The refectory table is a type that appears to advantage when placed off center in a room. Thus in this simple dining room, it stands close to the window. The casement windows, the molded plaster ceiling and the Jacobean oak sideboard combine to create an harmonious atmosphere for the table. E. J. Kahn, architect

S A T I N W O O D F U R N I T U R E

*The Furniture Which Marks the Highest Achievement of
18th Century Cabinet Making*

THE 18th Century has been called the Golden Age of English cabinet-making. It was a time when luxury was allied to refinement and good taste; the standard of workmanship was high, originality of design and idea was passionately sought for. From the Adam Brothers on to poor Thomas Sheraton (the last, and, perhaps, the greatest of the 18th Century's designers), carpenter and painter, craftsman and designer were all artists working together to produce beautiful or fitting things for the wealthy and profoundly fastidious dwellers in the homes of that period.

Of this Golden Age it is hardly stretching a point to call satinwood furniture the consummate achievement. True, the satinwood period is towards the end of the century; it goes linked with Sheraton's name. But Chippendale, whose name is linked with mahogany, used satinwood quite soon after its first arrival from the East Indies, and it was employed by other makers, eminent in their day, whose names are now forgotten, and whose work is attributed to, or merged in, greater names.

Light-colored woods were just

coming into fashion; mahogany, though still used, had become less inevitable. This change in fashion was chiefly due to the Brothers Adam; dark, heavy-colored woods were inconsistent with their classic white rooms and marble mantel-pieces. If Robert Adam could have had it all his own way he would most likely have furnished on the stone and marble lines of ancient Rome. But, although his influence was enormous, and his adopted style permeates the whole of that period, it was too cold and severe for comfort, and certain modifications there had to be. Light-colored wood at all events was essential, and the newly-imported satinwood was timely.

Two kinds of satinwood are used for cabinet-making: East Indian and West Indian satinwood. Botanically considered, the trees are not closely allied, but the wood of one bears so close a resemblance to the other that it is well to note the points of difference.

East Indian satinwood (*Chloroxylon Swietenia*) is cut from a fairly large deciduous tree, allied to mahogany, growing in central and southern India and Ceylon.

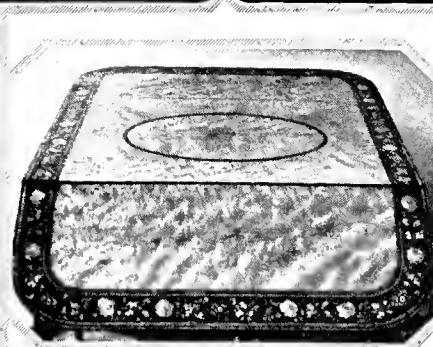
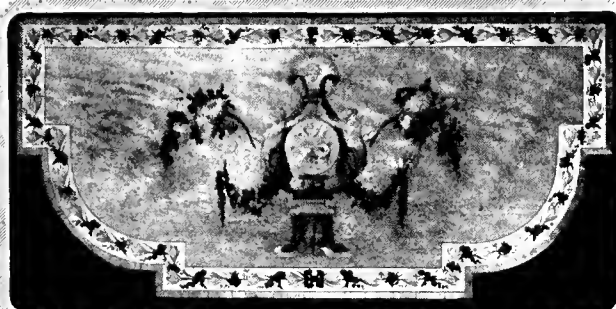


A large card table typical of the period is inlaid with a border and center circle of darker wood. The border is decorated with a painted design of roses, jasmine and polyanthus

A fruit and flower design has been used to decorate the top and graceful tapering legs of the semi-circular console



Nasturtiums, crocus and red currants form a decorative border for the top of the painted satinwood table to the left

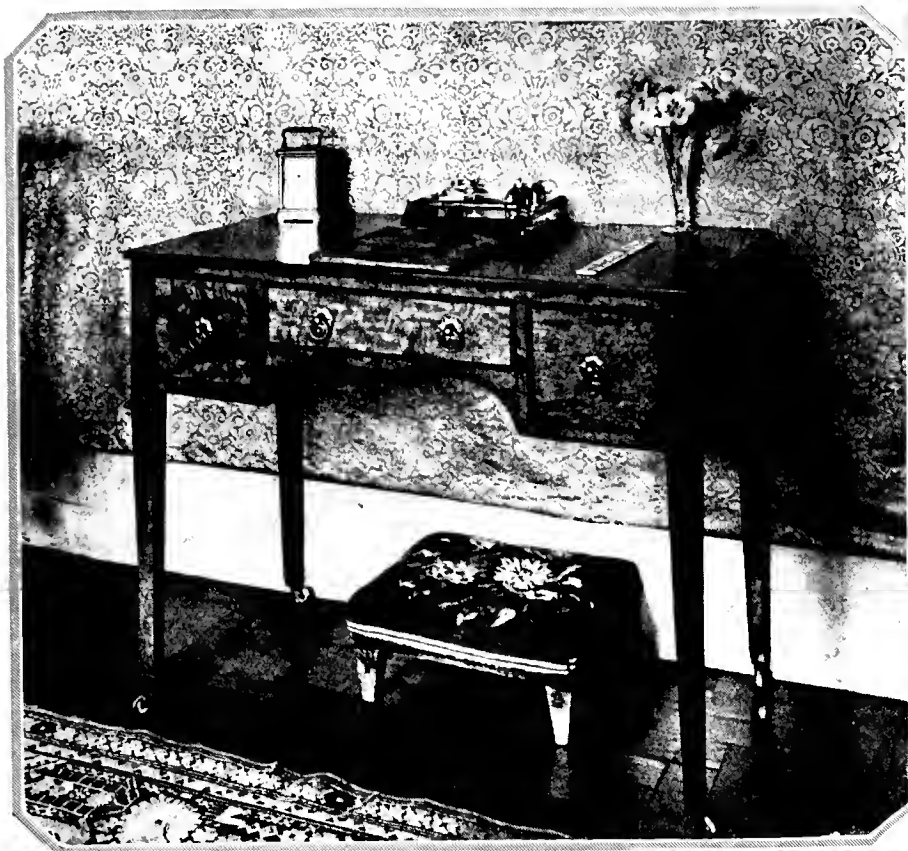


A closer view shows the decorative banding of the large card table

The contour and decorations make this satinwood table a remarkable piece

(Left) The ground color of this small console is a very beautiful pale gold





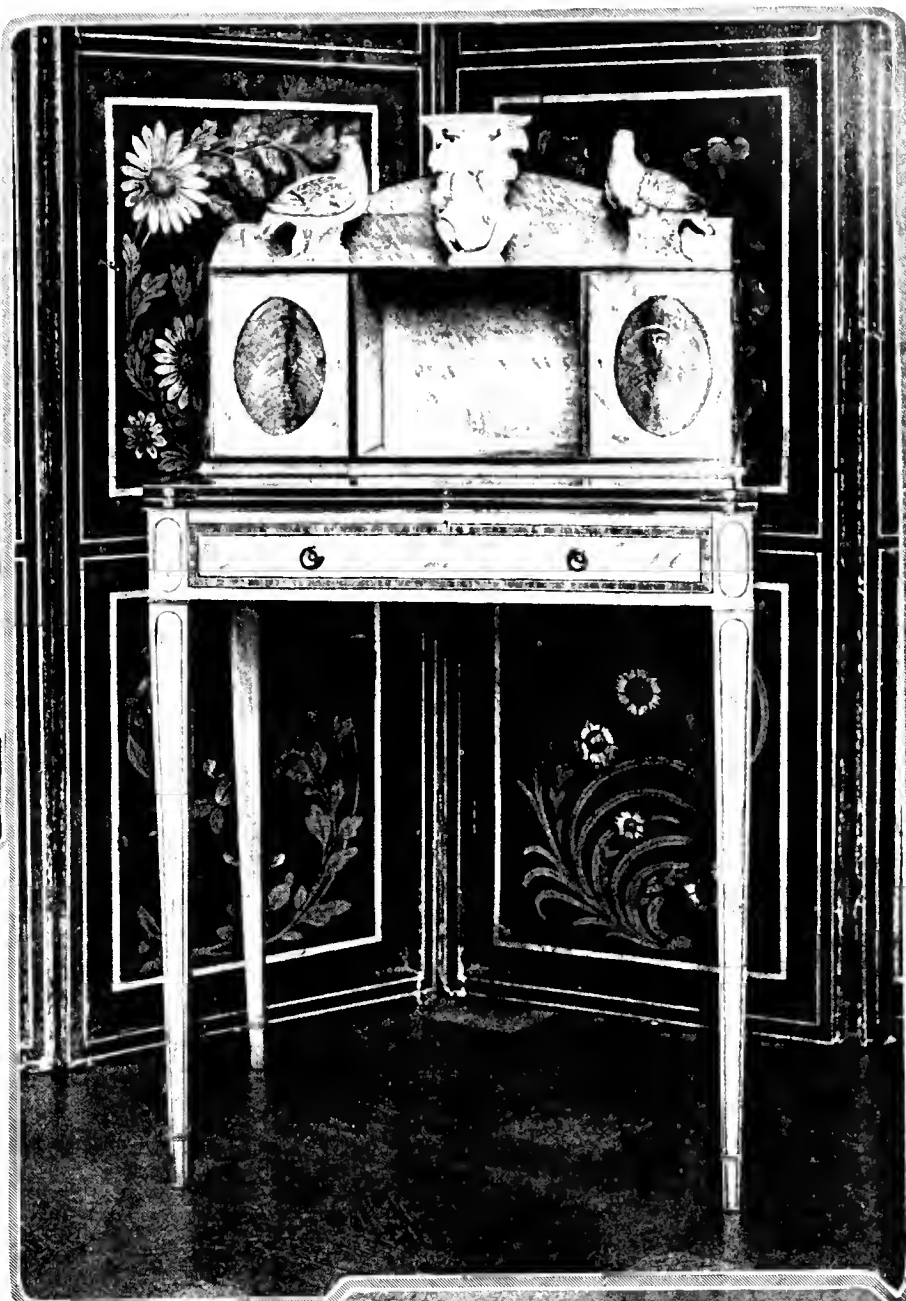
The figure of the grain is short and broad, and the color—lemon or light orange—turns to a warm yellow with old age. When burned or scraped the wood gives out a peculiar aromatic perfume.

Among the varieties of West Indian satinwood (*Fagara Zanthotylum*) the best comes from San Domingo, and was formerly imported to England in logs from ten to twelve feet long. It is of a greasy nature, and has a scent like coconut oil. Paler in color and with less lustre than the East Indian satinwood, it passes from a subdued yellow into brown. The figure is horizontal and more distinct than that of the East Indian variety.

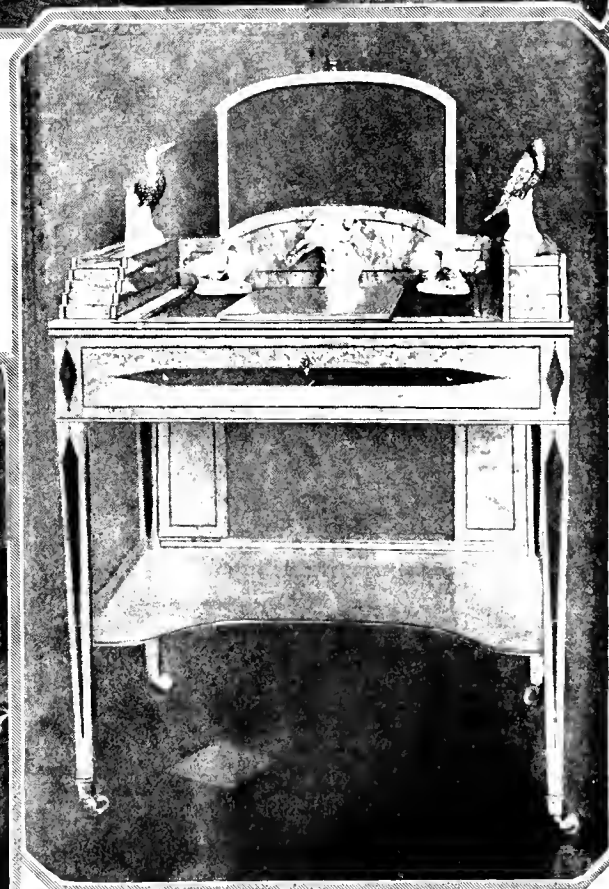
Both woods are extremely hard, and have a close, even grain, which varies considerably in the markings of different pieces. Both take

(Continued on page 64)

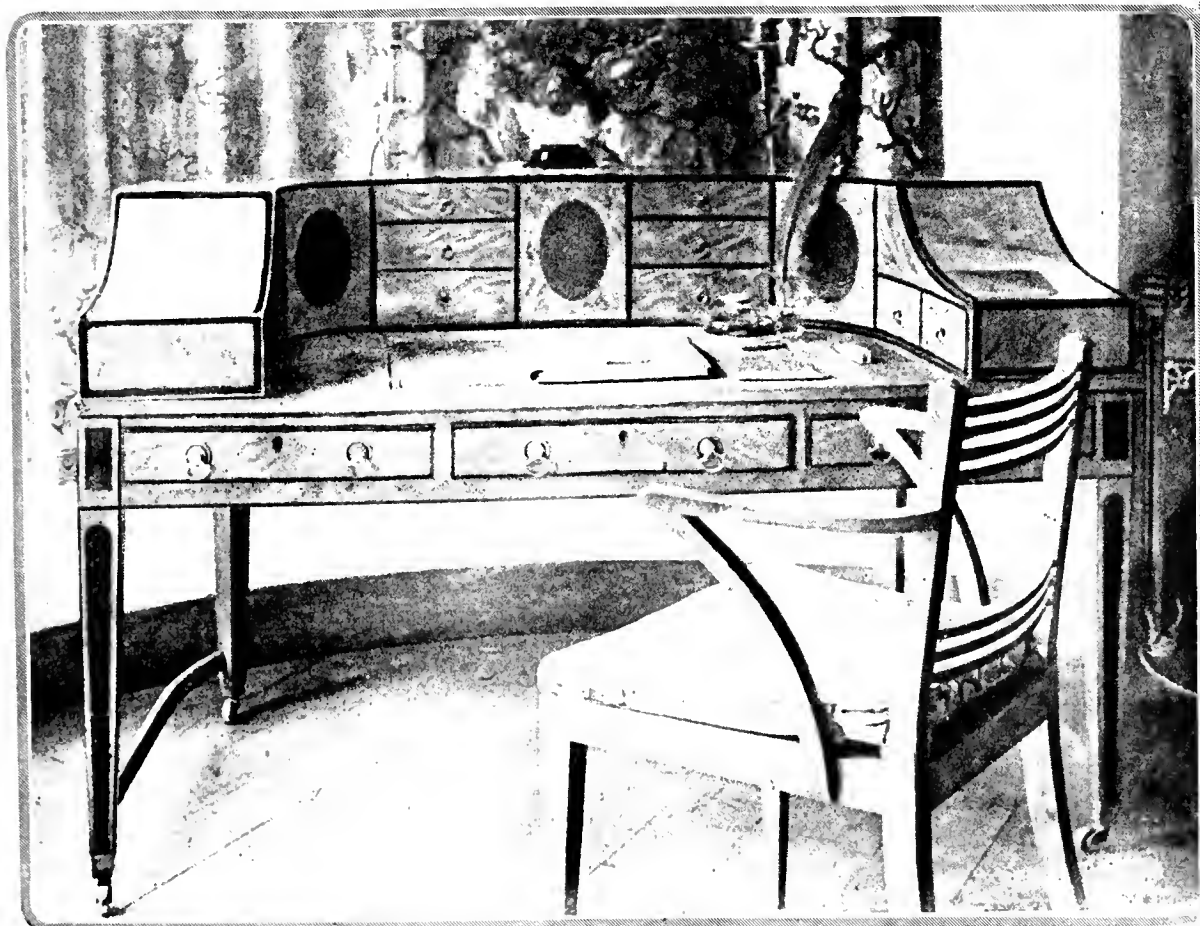
It is unusual to find drop handles on a table of this kind. Gray and pink silk makes an appropriate background for satinwood furniture, since it is typical of the period to which these elegant trifles belong



(Above) Many of Sheraton's writing tables were designed as drawing tables as well. This is an exception. The top folds over, affording a generous writing space. A drawer and two side cabinets complete the piece, which is beautifully decorated with panels of a darker wood



A screen which lifts up at the back of this Sheraton writing table enabled a lady to sit close to the fire without fear of scorching her complexion



This lady's drawing and writing table, the work of Sheraton, has a movable desk, which is made to slide forward when used for drawing

THE ALLURING GARDEN GATE

*It Stands a Symbol of the Beauty Hidden Behind It and Brings
Garden Contrasts into Greater Relief*

MARY H. NORTHEND

GR^{EAT} changes have taken place in the enclosing of our gardens since the days when the Colonial picket gate swung back on its hinges and through it one passed down the box-bordered central gravel path to the vine-clad arbor beyond. Perchance, sauntering along, one imbibed the sweet odor of cinnamon pinks, or watched stately hollyhocks uncurl their silken petals, shaking out the tucks and wrinkles of their buds like newly awakened butterflies.

There was dignity in the square wooden posts, a charm in their carved balls, urns, or torches, which architects to-day are reproducing in the entrances to our 20th Century gardens.

With the introduction of wrought iron into modern art Italian Renaissance designs have been revived in planning the gateways that open into many of our present day estates. This material seems eminently fitted for garden entrances as it is durable, withstands the ravages of winter, and, like the garden itself, gains charm with every passing year.

As a staunch support is necessary, gateposts of brick or stone must be constructed but with a foundation several feet below the surface so that they shall not be thrown out of plumb by frost. Corresponding always with the exterior of the house and strong enough to allow the insertion of iron hinges on which to swing the gate, a gatepost of this type imparts an air of distinction to the entire garden.

Various Types

Nothing produces so natural an effect as the rustic gate set to break either a stone wall or a rustic fence. A vine-covered rustic arch is especially appropriate for a simple garden.

The gate typifies the garden and the taste of the owner and should be a part of the scheme that ties the house to the garden. Framing a vista, it lures the visitor to enter.

In planning the garden enclosure the paling fence is not to be despised, particularly where an old-fashioned garden is in evidence. In olden times the palings were set close together; now they are often



This wrought iron gate between a kitchen and a flower garden bears a symbolic panel of fruit

several inches apart to allow a better view of the garden plot. The gate occasionally shows an inverted arch, the standards varying in height. The gateposts here are smaller and less classical in design while the urns depart from the usual small, delicately shaped post caps, becoming elongated.

An archway gives dignity to the Colonial gate and forms a support for twining vines and rambler roses, green even in off seasons. If ferns are planted at the foot of the post they hide the base of the vine which often grows straggly as the season progresses.

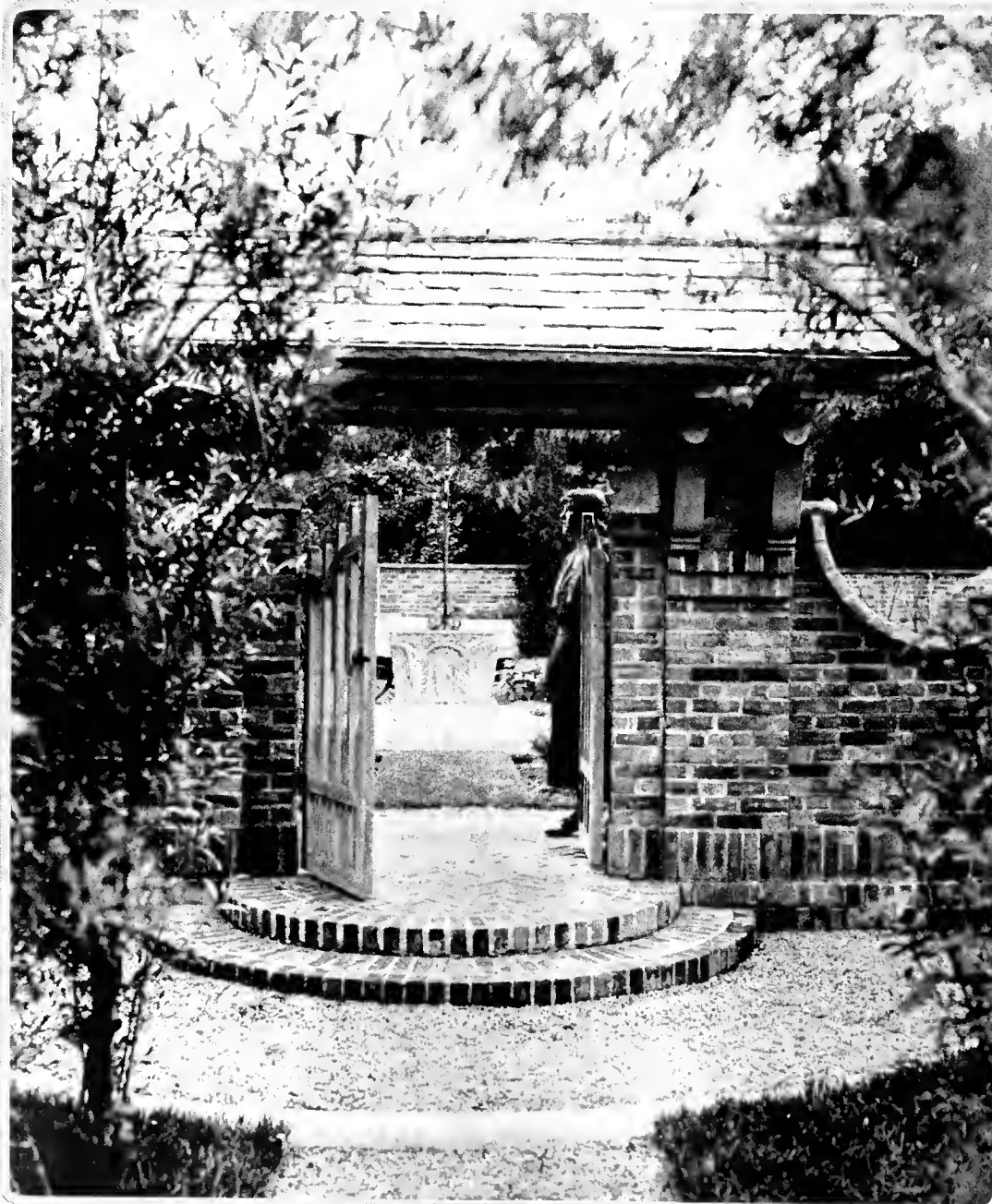
Then again, we find the wooden gate used in connection with a well head and brick posts and walls after the Italian type of garden entrance. A charming example shows a gateway. Hung on iron hinges, the latticed gate, painted a soft gray, contrasts pleasantly with the brick. Instead of vines trees have been planted to meet overhead, the soft green leaves proving an effective foil for the red of the roof. Pottery baskets of bright colored flowers lend a touch of joyousness needed to light up the dull tones of the brick.

Often the combination of brick and wood is desirable, the latter being used for the roof, supports, and the gate, while the wall and posts are of brick. This combination affords a pleasing contrast.

Ornamentation

Many of these gates are hung by iron or brass hinges, the latches being designed to correspond. Occasionally we find a motif let into the gate, often designating the name of the estate, such as the dainty little iris that forms the central feature of the entrance into "Iristhorpe". Instead of wooden posts this is set between field stone columns connected by a latticed pergola. For color scheme, vines have been planted that wind around the posts and will later cover the pergola top so that one enters the gateway under a bower of soft green.

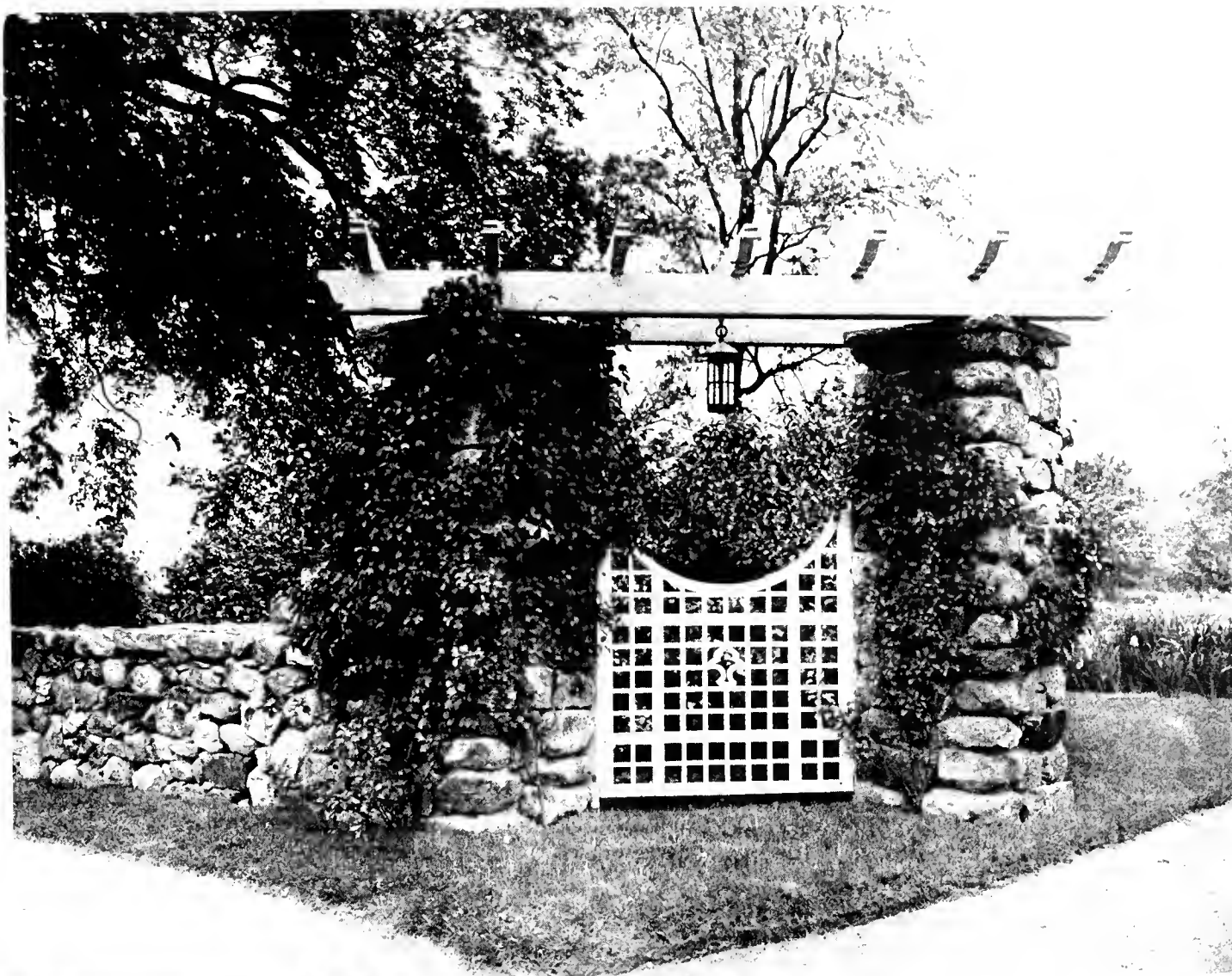
Unusual gates can be de-



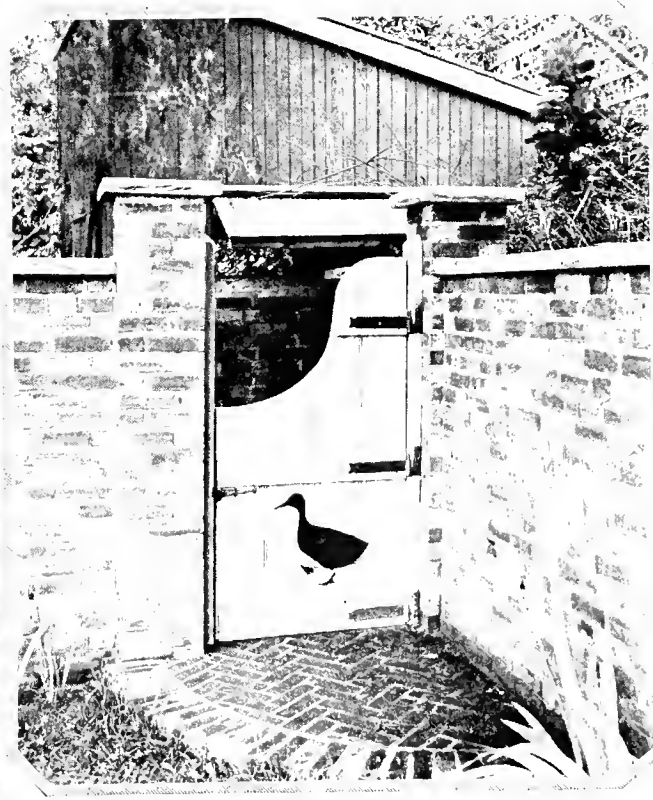
This roofed gate after the Italian manner leads into a walled garden. The gate itself is painted gray, contrasting with the bricks

signed to give character to an estate and are much more effective than the ordinary type. Take as an instance, a wooden gate with strapped hinges that leads into a duck yard. Cut out the figure of a duck in the lower panel, which may be silhouetted in black by the placing of a thin piece of painted wood underneath, and it attracts the attention the moment one enters the garden. Carrying out the old-fashioned idea this gate demands a
(Con't on page 66)

Whereas the gates of English manorial estates bore the owner's coat of arms, the American garden bears the symbol of the owner's favorite flower. Thus "Iristhorpe," the garden of Mrs. Homer Gage, at Shrewsbury, Mass., is symbolized in the conventionalized iris of the gate. Mrs. Gage's garden is well known for its iris



Quite an unusual interest is given the minor garden gates if the symbol of the place to which they lead is marked. This little wooden gate with strap of iron hinges and a duck ornamentation opens into the duck yard of a garden at Oster-ville, Mass.



For an old-fashioned garden especially there is no type of fence or gate to equal the Colonial post and paling. Whereas the paling used to be placed quite close together, it is now the custom to use them farther apart, affording a glimpse of the garden beyond. The gate posts can be finished with ornamental urns. This gate lets on the old-fashioned garden of the William Brewster Page house at Fitchburg, Mass.

MY GARDEN IN MAY AND JUNE

Notes of the Spring and Early Summer Flowers and the Effects They Render—The Mixed Plantings of Hyacinths, Tulips and Daffodils

MRS. FRANCIS KING

SOME years ago, I had given to me a few roots of the old single white fragrant violet. By clearing out space for this darling of the spring, we now have several little colonies in open ground below lilacs; and nothing is more valued or more welcome than this small old-fashioned flower. It seems as though no florists' violet could compare with it in scent, so rarely sweet it is, and the groups of little flowers are like a tiny milky way upon the ground when their time is ripe for bloom.

Hyacinths now are to the fore, also. Of these I have not many; but Oranjeboven running in and out of that pale crocus, Scipio, is very nice, pale coral and pale lavender. And while we are on crocuses, Scipio again, threading its way between the very pale lemon green leaves of *Hemerocallis Florham*, is a charming sight. The delicate tones of crocus and lily foliage prove excellently related. Among other hyacinths is Grand Maitre in streams of rich and lusty violet, blooming with daffodils of various names, chiefly Katherine Spurrell, blossoming thickly all about. There is here a very simple but very nice combination of flowers, one which the smallest of gardens might afford and which the garden's owner would be certain to enjoy to the full.

The Daffodils

I come in from the garden on May 16th with my small copper watering pot, capacity about two quarts and with hooped brass handles, filled with choice labelled daffodils, every one new to me this year. Of these, most have graced tables in English shows for some years past, and some American amateurs have had them in their gardens for almost as long; but these of mine were bought in 1919 and it is an excitement of some intensity to watch the varieties as they open. Tres-

serve is a glorious clear yellow trumpet of great size, a most conspicuous daffodil; Fiery Cross has the richest stain of orange rimming its yellow cup; Great Warley, Miss Willmott, among the Incomparabilis tribe, are very fine. Sirdar is a magnificent flower. But the three outstanding ones to me are: Tresserve, Loveliness, and Salmonetta. Loveliness is a slender straw colored trumpet of most beautiful form and color, perianth white, a flower one would notice anywhere; and Salmonetta is a little Poet of great distinction.

Combinations

As I was carrying my pot of treasures down the garden walk in the evening light my eye fell upon a line of a dozen glorious tulips, the single early Illuminator. This tulip is of a flaming orange, a superb flower. At once, I thought I must hold my pot of daffodils near Illuminator and see which becomes it the best. Salmonetta's wonderful orange cup won this distinction for itself. Use this daffodil—with tulip Illuminator, a carpet of single rock cress below, and a backing of *Spirea arguta* now coming into bloom—and a smiling spring picture is created, a picture which upon a day of cloud and shower will catch and hold its own sunlight.

(Continued on page 86)



Especially bold and good is the effect of Valeriana officinalis, its silvery flowers rising well above the nearby plantings. I have arranged them in eight balanced spaces around the garden

Long, loose groups of violet and lavender hyacinths among the daffodils, with a few yellow tulips to reinforce the latter's color, trail down a slope beneath Japanese quince and cedars



THE ARISTOCRAT OF SHRUBS

Is the Boxwood, Old-Time Favorite and Now Eagerly Sought When One Attempts to Re-create the Garden Spirit of Earlier Days

H. STUART ORTLOFF

DOWN through the centuries with bits of history and romance still clinging tenaciously to it, has come the boxwood tree. No other tree or bush seems to have the same tendency of re-creating our childhood dreams, or recalling to our mind's eye the pictures of the courtly days and ways of our ancestors.

Well is it called the aristocrat of shrubs, and well that it should be sought after and treasured; because in these days when habits and customs are changed so lightly and abruptly we should foster in our gardens something which will bring us the charm and beauty of the old order. A gnarled oak, or an old elm with far-flung shade and lofty branches inspires within us a feeling of veneration, but there is something more intimate, more domestic and more personal in a venerable specimen of box which clearly shows its antiquity, and bespeaks the petting, the coaxing and the cherished care of generation after generation of garden lovers.

The use of box is very, very old. We are told by the Jesuit poet, Rapin, in one of his

quaint old poems, that Flora's hair hung all undressed, neglected "in art-less tresses" until in pity another nymph "around her head wreathed an boxen bough," which so improved her beauty that trim edgings were placed ever after "where flowers disordered once at random grew." Pliny tells of box in his Italian gardens. Historians of England have associated it with many old events and customs. It was popular because it was so wide spread, so hardy and thrifty, and so varied in its use. There were no better shrubs for borders and edgings. And it was so effective both in winter and in summer. Then when the craze for topiary work descended with all its awful force, it was discovered that the box would cut into grotesque shapes and train very easily. One can almost appreciate the feelings of a young husky box bush as it went under the shears and came out from the ordeal in the borrowed form of beast, bird, or fish.

Then there were the utilitarian functions. It was early discovered that if my lady's linen was spread on the broad flat tops of the box

hedges it would bleach wonderfully well. It was a day of ceremony, this wash day, for it was an annual affair. The large linen chests held a huge supply, and only once a year did it all see the light of day and bleach in the sun. Many are the tales which the good housewife could tell of the gangs of men who made it a business to prey on the hedges of linen on these great days.

With all these uses in mind is it little wonder that when the sturdy Pilgrim fathers loaded their household gods on the good ship *Mayflower*, which was to bear them away from their native land to one which promised peace and liberty, they should remember to stow away carefully some little sprigs of box and nurse them tenderly?

You can easily imagine the Puritan mother with a far-away look and tears in her eyes, planting the little sprigs near her cabin door when the first warm breath of spring came. It reminded her of the hedgerows of old England, and friends. The stern religion of these

(Continued on page 84)



An air of venerable age clings to the boxwood, a heritage, perhaps, from the centuries through which this bush has come down to us. From the

sun-steeped leaves rises a pungent, spicy odor whose appeal cannot be denied. By courtesy of Lewis & Valentine, landscape contractors

BRUSHING UP ON BRUSHES

A Practical Exposition of How the Different Kinds of Brushes Are Used and What They Are Made Of

ETHEL R. PEYSER

HOUSEHOLD work is drudgery unless it is put on as nice (I say "nice" advisedly in its purest sense) a plane as any other craft. The best way of doing this is to have tools that are adapted to the different kinds of work—and furthermore, and quite as important, tools you are proud of, proud enough to keep well and advantageously.

The carpenter does not use one kind of tool for everything—he does not use a chisel where a plane could be used not only to better the job but for his own comfort or pleasure. The same thing can be said of the painter, who would not use a whitewash brush for a varnish job. But the housekeeper seems to think it part of her duty, somehow, to use a one-for-all tool, and then wonder why her work is irksome and her job ill done.

Brush work in the home is the most pregnable of citadels, but one that can be easily fortified against calumnies by a little attention to what a brush is, does, and can be.

Of course, a brush is meant to brush. The two main classes of brushes in which we are interested are the household and personal. Of these two we will discuss the household and just touch in passing the personal brush (such as nail brush, clothes, etc.), and will not enter into the paint-brush story even though the paint-brush is in house-

hold use on a surprising number of occasions.

Bristles and fibres and hair are the brush of the brush. The finest brushes are of bristle and hair and the less fine are of fibre save where bristle would not function any better for the job than fibre. Hair is used in some brushes where fine work and delicate surfaces are involved. For example, the shaving brush is of hair, the silver brush of bristle, the whisk of fibre. A room wall brush, too, is often of hair to save the paper or wall finish.

Bristles come from the hog's (or boar's) back, and the colder the country in which this

quadruped roams the longer and tougher the bristle. Therefore, the Siberian bristle has always been the toughest—and the Chinese have come a close second. We get bristles, too, from France and Belgium. The bristles from the United States are not tough, as we kill the hog too soon—for bacon. However, for a soft brush these bristles are very fine. Japan imports bristles and so did Austria before 1914.

The resilient, springy quality in the bristle cannot be duplicated in any other brush material. Due today to the disorganized trade conditions with Europe and Asia, the bristle brush is almost a luxury.

The American brush has been conceded to be as fine as the European or magically "imported" brush, as there is not any place today where the home is being studied by the brush maker as it is being done in America.

Bristles don't break if bent—and the longer the bristle, the stiffer and stouter is the butt end by which it is securely fastened. Therefore all hail the wild old hog!

Horsehair, badger, camel's hair, etc., are ideal materials for some brushes. Many household brushes are made of horsehair, shaving brushes of badger, and the artist's brush is made of camel's hair when it can be had. Hearth brushes are sometimes made of the mane hair

(Below) The first is a general utility brush of hair, the middle for a radiator, the third, a general shelf brush of fibre

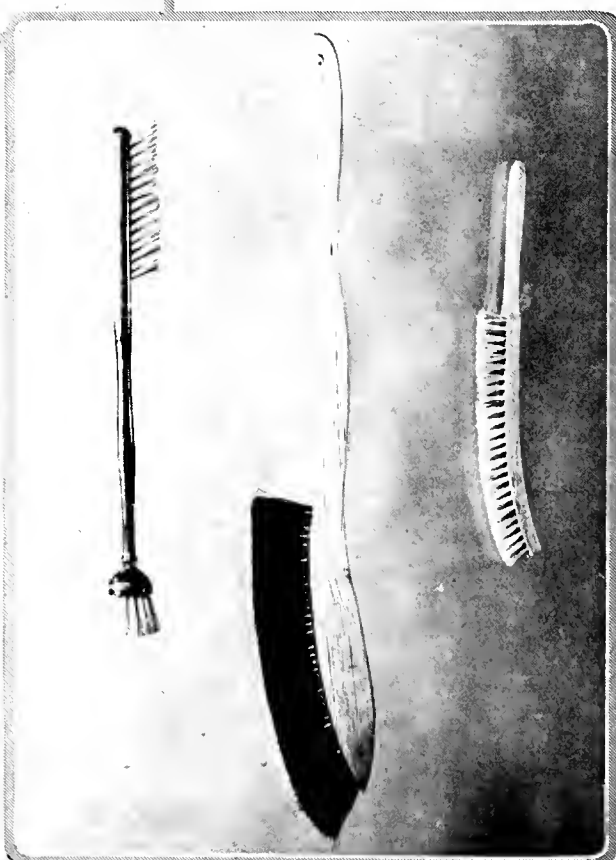


(Below) from left to right, a general utility furniture brush of hair, a radiator brush and a brush for silver, of white bristles

A dependable scrub brush is at top, with nail, sink and scrub brush below it, all of fibre. Courtesy of Wanamaker



A self-reversing dry mop has a handle set in a rubber neck. Courtesy of Lafayette Brush Co.



April, 1921

of the horse, wall brushes, too; sometimes goat hair is used. Among other brushes made of horsehair frequently are the crumb (table), pastry, bottle and dish washing (white hair). The very best white horsehair comes from the Russian pony and is very nearly as stiff as bristles. The black horsehair of the finest grade is also imported, as the domestic is not as good. Other horsehair comes from China, Australia, South America.

Fibre or Bristle

When you buy a brush, if you don't know a fibre from a bristle, ask your dealer. He may say: "No, this is not bristle, it is made of Bass" (or Bassine, Kitool, Palmyra or Palmetto or Rice Root, or mixed fibres, or union, or union marble, etc.). If he is a good dealer you need not fear; if his price is not very low you need not be suspicious, because no good brush is inexpensive today and no cheap brush is a saving.

Of all the fibres Tampico (from Mexico, Central America largely), the product of a species of cactus plant, is probably the best fibre. Palmyra, too, is an excellent fibre, and comes from a plant indigenous to regions near the Indian Ocean and the Valley of the Tigris. What geographical scope we have in our homes!

There are trade names for fibres such as Ox fibre, a fine quality of fibre from the cabbage palmetto, and many other trade named fibres which must be procured by the purchasers only from purveyors of royal lineage.

Brushes are made of mixtures of bristle and hair,

such as some flesh brushes or hand brushes, the bristles taking the brunt of the action and holding the water better, yet protecting the hair. Fibre and bristles are sometimes used in combination, too.

If you buy an "all bristle" brush you don't want a mongrel variety. If it is a mixture you are getting a usable and amply priced brush.

Black bristle is often made into pipe, window, stove, wall, radiator, milk bottle and percolator brushes.

The color, black or white, of bristles doesn't stamp quality. In some cases black bristles are bleached for esthetic reasons. For example, a white toothbrush is more attractive. The natural white bristle usually comes from China and the natural black from Siberia.

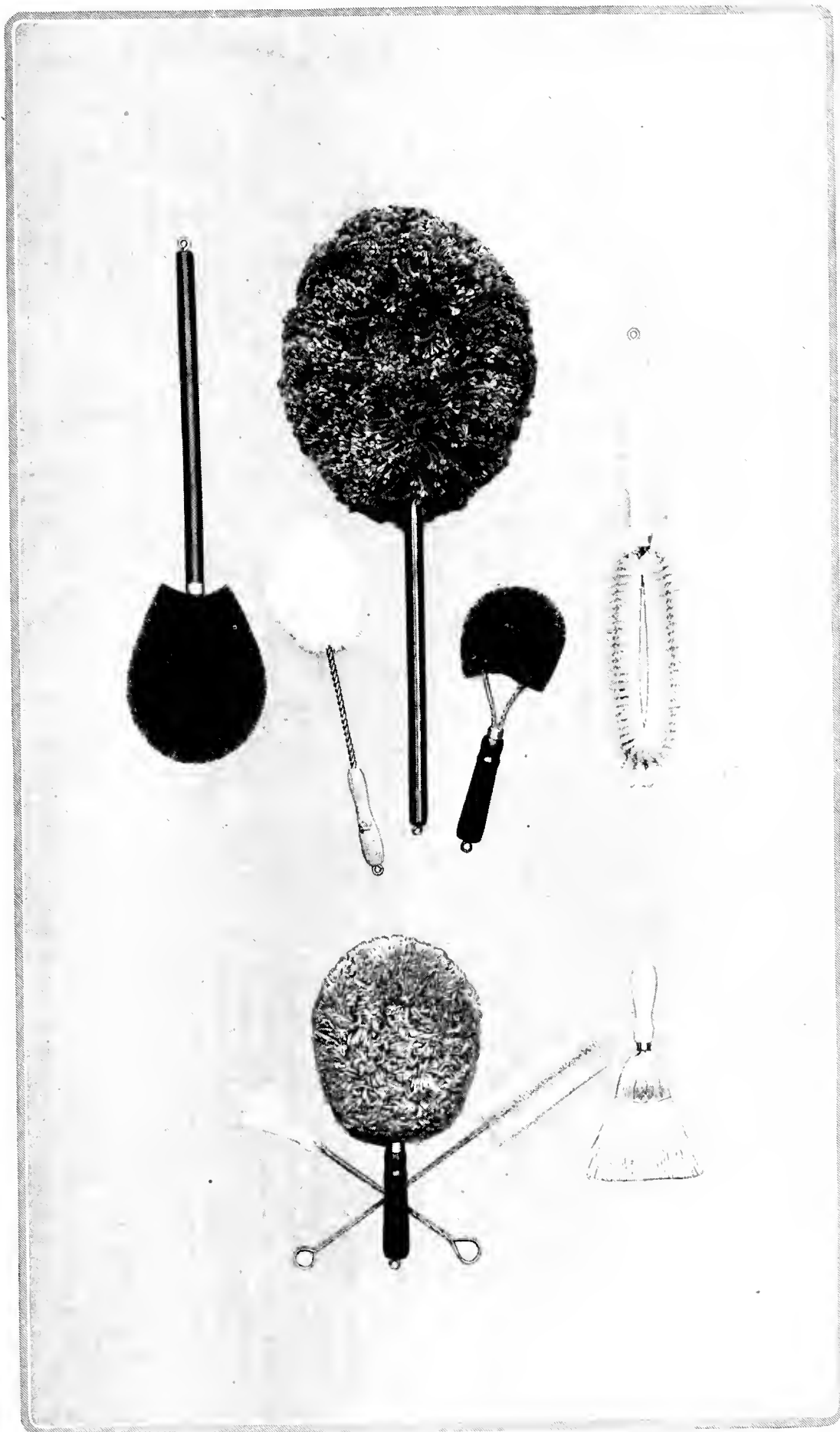
Fibres in browns and whites, blacks and whites are mixed in brushes for appearances. Color in brushes is a matter of attractiveness and does not alter the usefulness or the wear of them.

The number and variety of brushes on the market are tremendous — one firm makes sixty-nine ordinary household brushes, and besides this has others tucked away, to say nothing of the personal, industrial and professional classes of brushes. Thousands is not an exaggerated figure to apply to the variety of brushes for all uses on the market today.

Another firm shows twenty-nine different kinds of scrubbing brushes (all of fibre—Palmyra, Rice-Root, White Tampico, Ox Fibre, Palmetto, etc., etc.) of varying shapes, sizes and color. The object being in every case for the purchaser to buy the brush that fits the hand and the job.

Brushes Must Brush Only

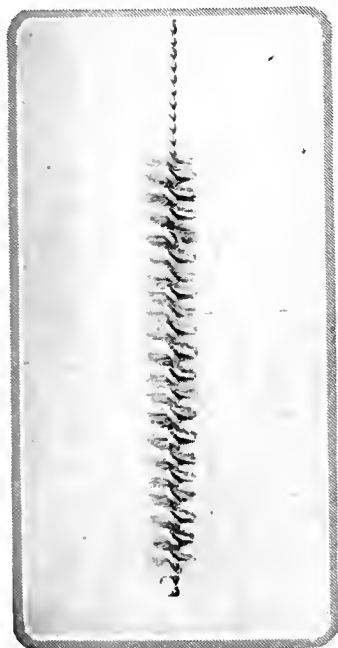
Brushes, like any other implement, should do their own jobs only and nothing else. A brush that gouges and does a chisel's work is a poor brush, no matter what quality the fibre or brush. (Continued on page 80)



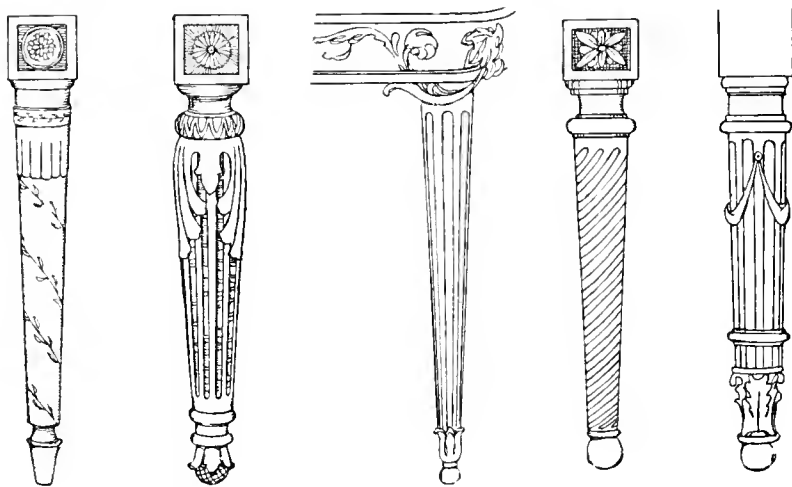
Not until one begins to buy brushes does she realize their amazing assortment or the diversity of their uses, methods of make and material. In this group the top set is as follows (Left to right), bowl brush of bristle, desk mop of cotton, cotton duster, scouring brush of fibre and flask brush of bristle and hair. Below come a pastry brush of bristle and hair, cotton duster, bottle brush of white bristle and hair and a sink brush of cactus. Courtesy of the Fuller Brush Co.

For cleaning the drain pipe in the ice box comes this highly specialized brush. From Wanamaker

This bottle brush, of fibre, reaches the utmost corner and guarantees a thorough cleansing



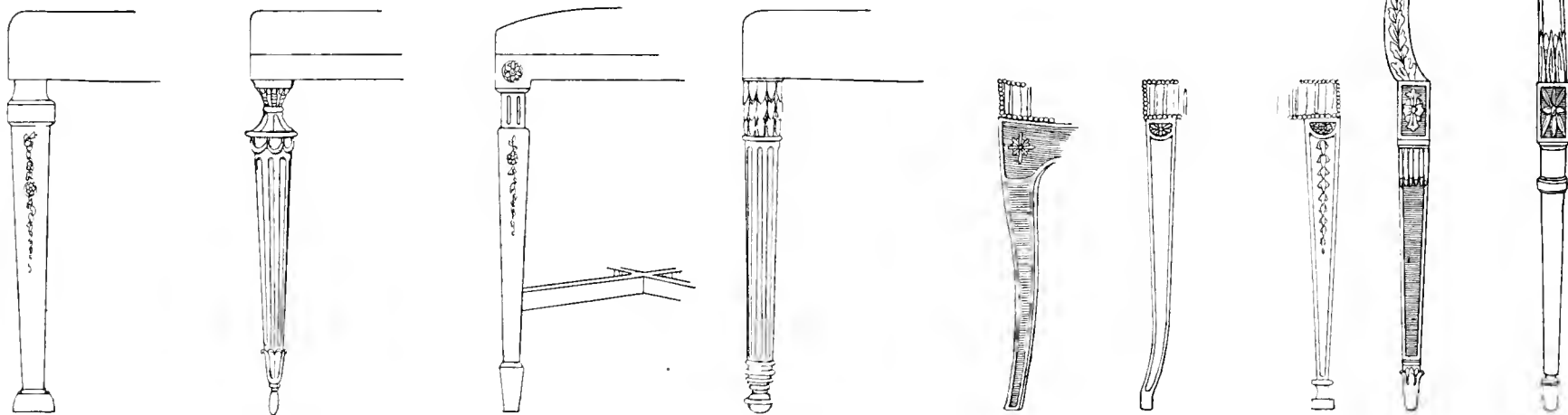
The style of Louis XVI (1774-1793) shows a departure from the styles of the preceding Louis. The chair legs are uniformly straight and round. The ornamentation is classical and yet delicate and the construction, while never lacking in grace, is heavier than that of Sheraton, who combined the delicacy of the Adam designs with the contour of Louis XVI.



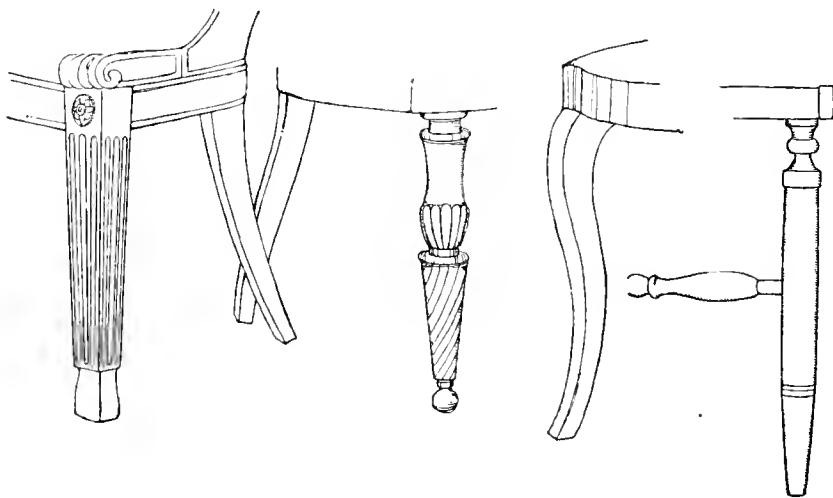
This page of period chair legs, together with a similar one in the January issue, comprises a condensed guide to judging the period of chairs. In that number some five English periods—Sheraton, William and Mary, Queen Anne and early Georgian, Chippendale, Jacobean and Carolean. Here we have Adam, Hepplewhite, the three Louis and the Empire.

THE CHAIR LEGS of SIX PERIODS

As Developed in French and English Styles

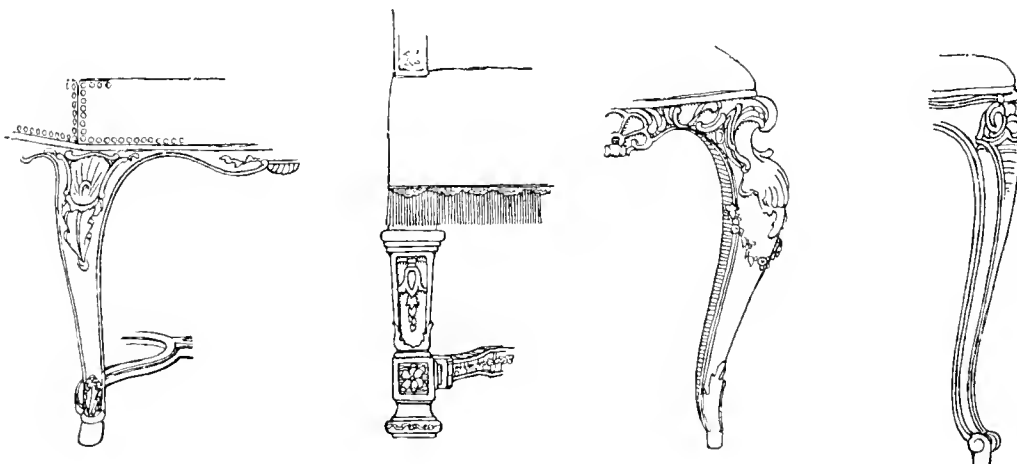


In the row above the four to the left are Adam designs (1762-1795). First a square leg with block foot and flower relief; then a fluted column round leg of delicate construction; next a square tapered leg with spade foot, showing use of the Saltrine stretchers, and finally a fluted column with simple turnings at the foot and classical leaf carving above.



The Hepplewhite style dates from 1765 to 1795. The first two illustrations above on the right are inlaid and carved legs for sofa or settee ends, showing Adam influence. The chair next is a square leg with block foot showing Adam origin. The next is a more usual design and the last is distinctively Hepplewhite—vener and outline moldings and decoration.

The group in the center above are Empire legs, dating from 1793 to 1830. The first on the left is English Empire, heavy in front and the back legs being rather graceful. The next is French Empire, a rather unhappy translation of Louis XVI. The other two are American Empire. They were either curved or straight and turned, without ornamentation.

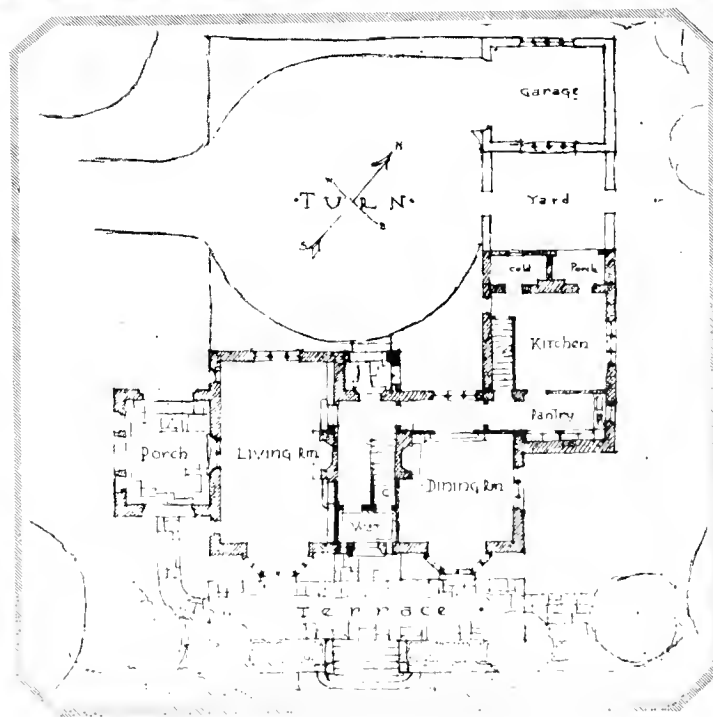
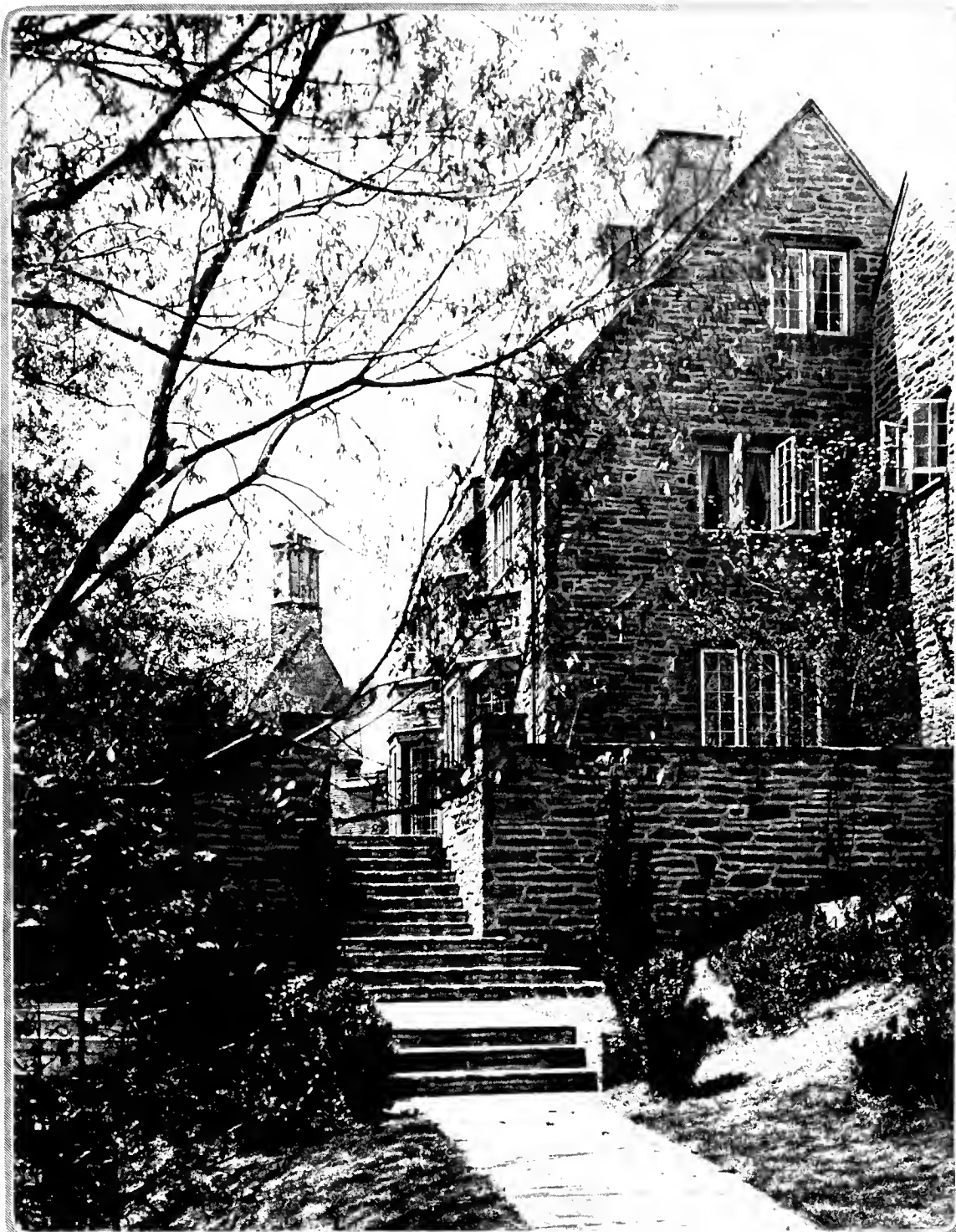


Louis XIV and XV are represented in this group. At the left, a Louis XIV cabriole leg with cloven hoof, carved decorations and molded flat stretcher; an early Louis XIV, square with carved ornaments; a Louis XV cabriole showing the Rococo manner; and a well-proportioned cabriole leg typical as the base of the best work of the Louis XIV and XV.



The house for Miss Rodman is in the Cotswold style. Windows and doors are arranged in groups and bays on this southern exposure, giving an abundance of light and air and yet retaining the blank wall surface characteristic of the Cotswold manner

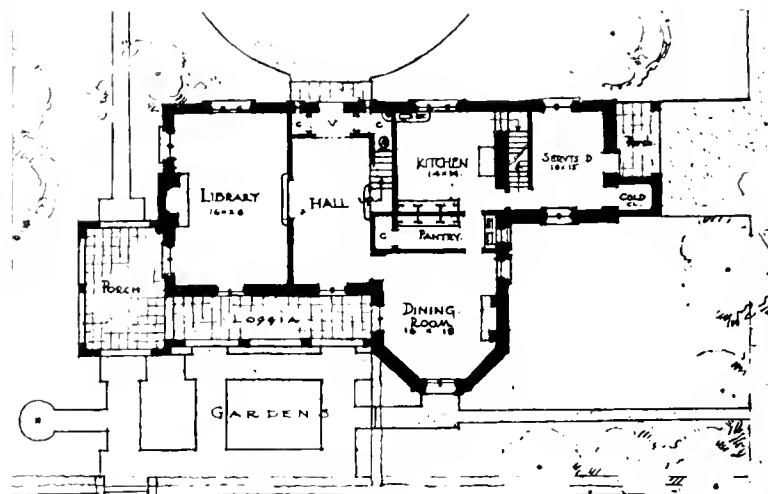
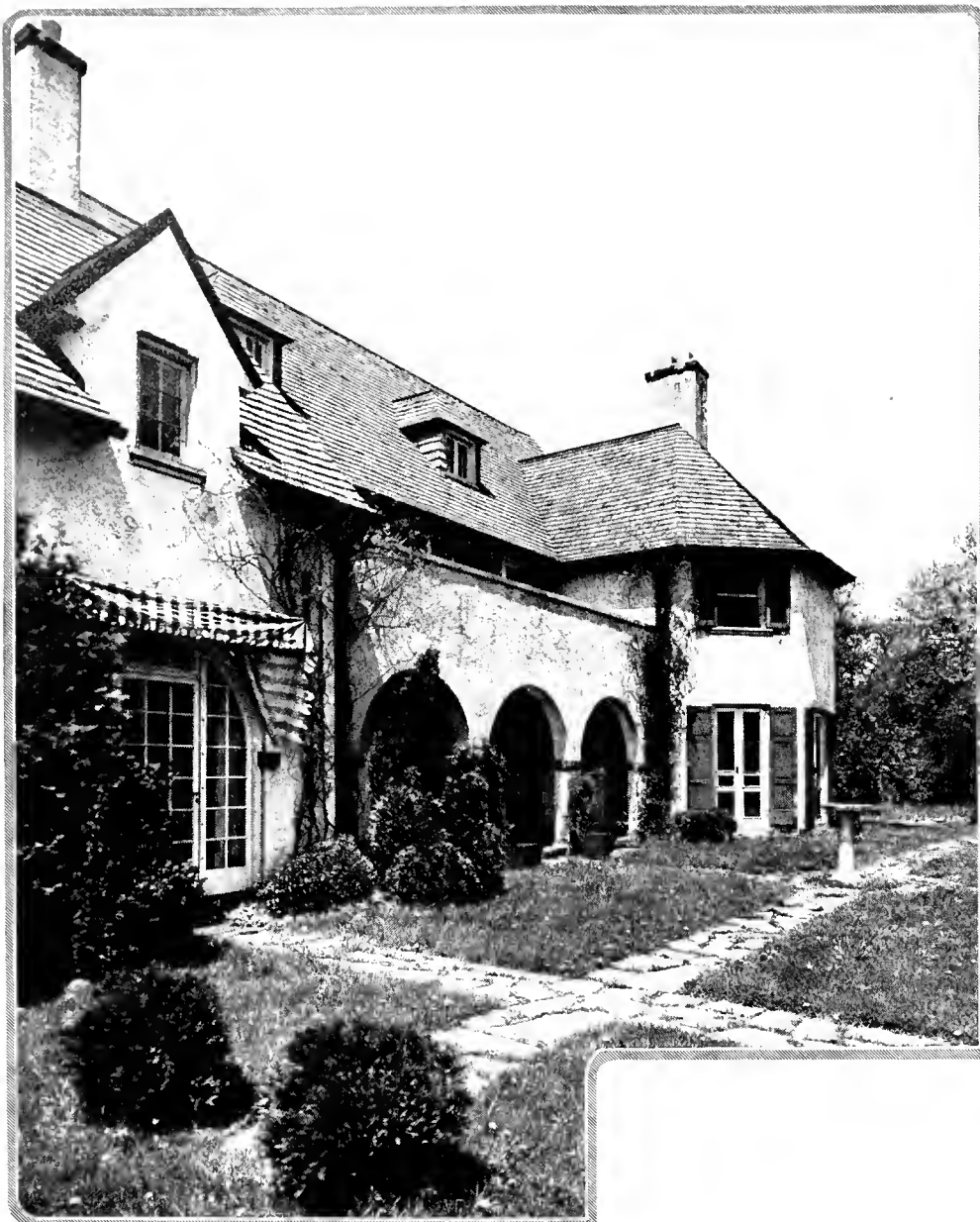
Retaining walls are used to create a variation in ground levels, which give both the house and its grounds the privacy found in old-world architecture. Native stone laid in wide bond gives these walls a rich coloring and diversity of texture



The garage is not an isolated unit, but a valuable part of the general composition, being connected with the house by walls enclosing the service yard. There are a house-depth living room, a smaller dining room and hall and kitchen

THREE HOUSES AT CHESTNUT HILL, PA.

ROBERT R. MCGOODWIN, *Architect*



The entrance is as far separated from the living side of the house as is possible in so small a plan. Thus the owner's privacy in his garden or on his loggia cannot be disturbed by an unexpected visitor. This loggia and the porch are decided features of the plan. The library is a commodious room faced by a wide hall. The dining room is in the rear bay extension, thus putting the kitchen and service quarters on the entrance side

In the house of Norman Mackie a loggia forms the connecting link between the first floor rooms and the garden. From these rooms one may step here to be outside the house and yet be protected from the weather. The garden paths are laid out in rough stone, the cross axis from the loggia being marked by a bird bath. A low foundation planting ties the house comfortably to the ground



The warm gray, sand-finished plaster of the walls forms a pleasing background for the evergreens, vines and flowers in immediate proximity to the house. This texture of the walls, which has been carefully studied, will weather quickly to an appearance of age and be harmonious with the surroundings. One of the interesting features of this view is the curving roof lines

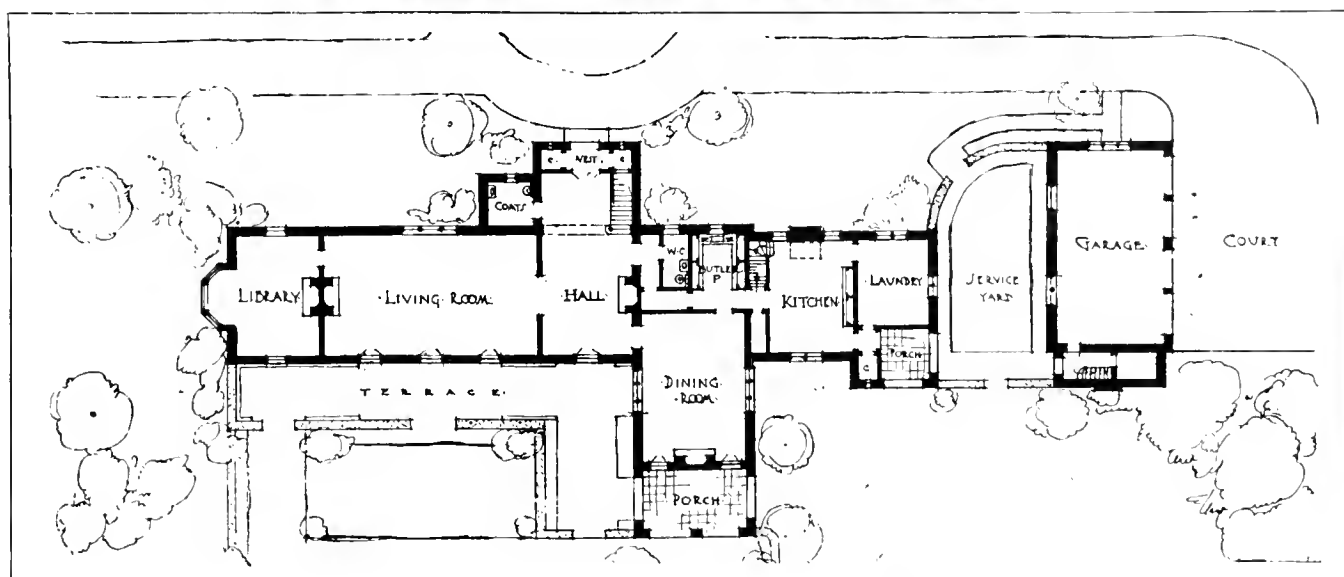


The residence of Walter M. Schwartz is a type of modern domestic architecture that combines the quiet and hospitable formality of the Georgian period with the freedom and latitude of design more prevalent in earlier periods. This view shows the southern exposure and library bay window at the nearer end



When the season is hot and protection from the sun is desirable, brilliant colored awnings are swung out over a part of the terrace, thus enclosing an outside living room. The terrace extends to the dining room and its porch. Rounded-top doors and low windows under the eaves are a feature of this façade

As the house is located on a hill top it is so placed as to give every living room a view of the garden and the southern exposure. All these rooms open onto the flagstone terrace and garden. The library is quite isolated. A service yard wall ties the garage to the house group





These four views are of an English walled garden, a garden set on a hill exposed to winds that made walls a necessity. The garden is on the place of Mr. Thackeray Turner, near Godalming, Surrey

(Below) From the seat in this sunny recess in the wall one can see through an arch into the garden behind. This arched niche promises a windless spot where one could sit in cold weather



When the sun becomes overpowering one may retire to a little stone porch that makes a cool oasis in the midday heat. Contrasted with its shadowed darkness is the blaze of Shirley poppies



A garden architecture that shall seem a natural outflowing of the earth is the ideal of Mr. Turner's school of landscaping. These walls are of rough-hewn stone fledged with plants



This tennis house, standing at the end of a main garden path, is an elaboration of the low retaining wall which gives a level table for the tennis court beyond. Ralph M. Weinrichter, landscape architect

GARDEN WALLS AND SHELTERS

How the One Can Be the Outgrowth of the Other In Completing the Framework of the Garden Picture

WHILE the functions of garden walls and garden shelters are quite different, the one is so often a part of the other that it is advisable to consider them together.

The garden wall may merely enclose a garden from the wind and the curiosity of outsiders, or it may divide the different parts of the garden, such as the kitchen garden from the flower garden, or its presence may be made necessary by the contour of the land.

The garden shelter, on the other hand, is a feature more or less architectural, according to the nature of the garden. If it is a formal garden, laid out with the precision and balance one sees in the magnificent work of La Noitre at Versailles, then the shelter will require a decidedly formal and architectural character. It may be a garden house or a Temple of Love such as the historic example in the garden of the Petit Trianon. At the other end of the pole stands the rustic summer-house, which is perfectly at home in the informal and wild garden or in a garden that is laid out in the immediate presence of many trees. Midway are those garden shelters of cypress painted white and fashioned in delightful designs of rose arch, grape arbor, pergola and tea house that we find in so many American gardens today. The white of their paint forms a pleasing contrast to the green growing things about them. Midway, also, we find the various types of garden shelters built as part of the garden wall or as an elaboration of it, such as those illustrated here. These represent more unusual designs and have a value because each is the result of a separate landscaping problem. The fact that they come from both America and England adds further to their interest.

The English example is from the home of Thackeray Turner at Godalming, Surrey. The site is somewhat exposed, and in designing the garden Mr. Turner found that a plentiful supply of walls and shelters was a necessary provision against the effects of the wind. He has turned this necessity to very good esthetic ends. The walls and shelters are built of irregular blocks of soft sandstone. This has been weathered to a pleasing mellowness.



A new development in the H. H. Rogers garden at Southampton, L. I., is marked by a rise in level, reached by low brick steps and pronounced by a wall

The building in this garden is in no sense architectural, as in old French and Italian gardens. The walls are not meant to impress the eye by the fact of their geometrical hardness and symmetry; it is not intended that the work of man should be sharply contrasted with nature. They are essentially an organic part of the nature around them—walls of roughly hewn local stone, fledged with living plants. The shelters are of the least elaborate character—an angle of the wall covered in with rough stone roofing serves as protection from the rain. Another shelter takes the form of an arched niche built into a bank. In other cases the shelters are built out from the walls and roofed with tiles.

The two American examples have equally distinctive character. In the garden shown at the top of this page the main garden axis terminates in a building which is a natural development of the low retaining wall. This wall supports the level of a tennis court, and the house serves the logical purpose of spectators' shelter and tea house. Its heavy timbers and broad, low roof make it very much a part of the garden. Herbaceous borders line either side of the path and the planting is brought up close to the steps of the house.

More pronouncedly an elaboration of the wall is the new garden shelter on the estate of H. H. Rogers at Southampton, L. I. A level space has been walled in and is called the Children's Garden. At one side brick steps lead up to a flat terrace that reaches the level of a shelter. Through this one can go into the other parts of the garden behind. The combination of brick walls and cement walls is very pleasing. Hydrangeas in pots mark accent points in the garden path, and

(Continued on page 84)



Underwood and Underwood

The stately beauty of the delphiniums shows to perfection against the tree background in Mr. Galsworthy's garden in Surrey, England. Among them are many of the tall hybrid varieties, their spires rising well above the broad masses of the herbaceous border, fitting accents in the garden picture

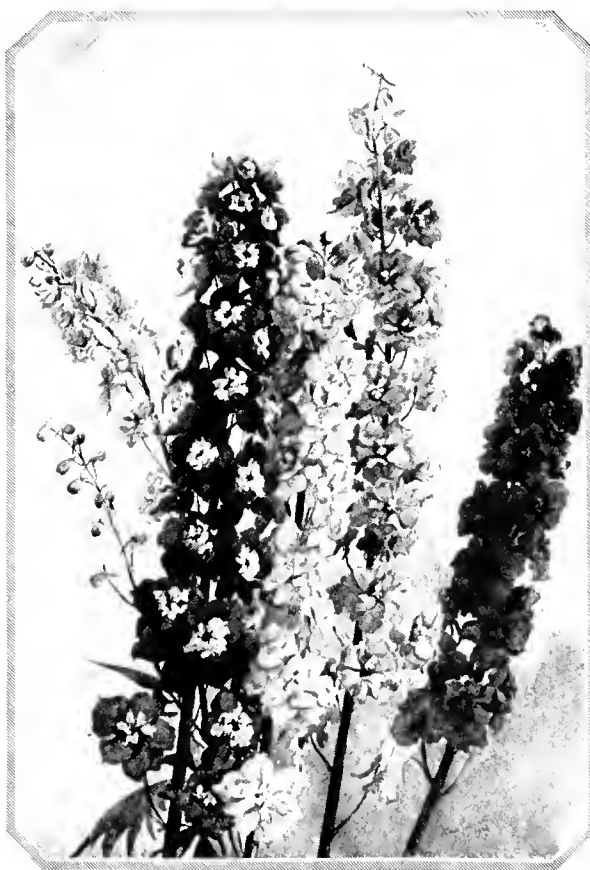
HYBRID DELPHINIUMS IN AN ENGLISH GARDEN

*Their Selection, Care and Place in the Garden Picture—Some Notes on Culture
Which Are of Interest to Flower Lovers Everywhere*

FRANK GALSWORTHY

IN the warm summer days when the garden smiles with joyous color and on every hand the flowers are competing with each other to attract the bees that are working from dawn till dark, it is pleasant to sit, as is my custom, and paint the blooms growing and sparkling in the sunlight. There are few flowers in my garden that have not had their portraits taken at some time or other. I think this is the best way to learn their characteristics and their beauty, and certainly the best way for a student to become skilful in flower painting. The lights and shades are so constantly on the move with every breath of air that it requires greater effort to get their shapes, colors and shadows into the mind, after which it will be a comparatively easy task to make a picture of a bunch of cut flowers in a vase standing in the still and unchangeable light of an ordinary room or studio.

One day I was out-of-doors painting a rather fine spike of a very blue delphinium called Florence, long since discarded in nurserymen's catalogs for better varieties. I had done about half of it and was wondering whether I should have the perseverance to continue the almost monotonous repetition of the same shape until I arrived at the bottom of the spike, when I



One of the most pleasing of Mr. Galsworthy's flower paintings is a group of delphinium trusses, violet, heliotrope, and blue

was suddenly aware of a great to-do and commotion around me, and a fat bumble bee flew upon my painting, there alighted and wandered about with some noise and, I suppose, disappointment.

Of course this pleased me tremendously, for I felt sure at the time that the bee was paying me a great compliment, and that the painting must be good in order so to deceive it. But I know better now, or am more modest, for I have found out that any bright color is very alluring to bumble bees, and it was the color, not the skilful deception that had attracted it. I caught that bee under my hat and procured a glass in which it was made prisoner until I had painted its portrait hovering in the air by the side of the blue flowers.

The pleasing recollection of this incident, one among many pleasant happenings which frequently occur to those who quietly study nature, has left an undying affection in my heart for these beautiful larkspurs, and I grow them not only for myself but for the appreciative bees.

There are many species of delphinium, most of which are grown only by gardeners who interest themselves in rare plants, but the most

(Continued on page 74)

COUNTRY HOUSE NOTE PAPER

Some Unusual Designs for Correspondence That Lighten the Task of Letter Writing In the Informal Time of the Year

SUMMER is primarily the season of gaiety, a time to break away from many staid habits and conventions and revel in a certain amount of delightful informality. A country house reflects this spirit in its furnishings, its cuisine and even in the many charming designs made for note paper. The variety and originality of these surely must go far toward lightening the task of letter writing.

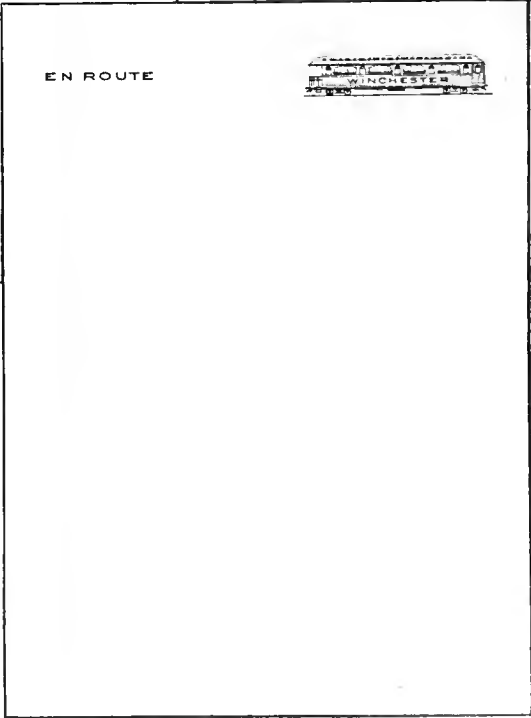
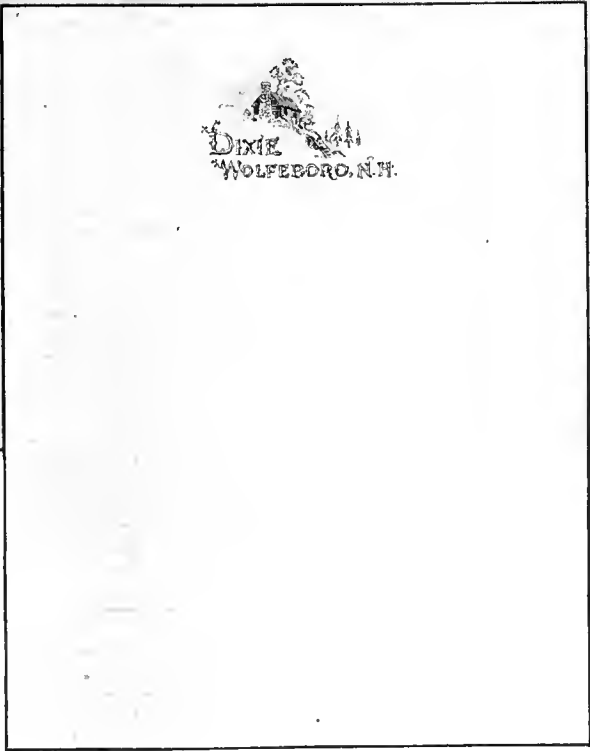
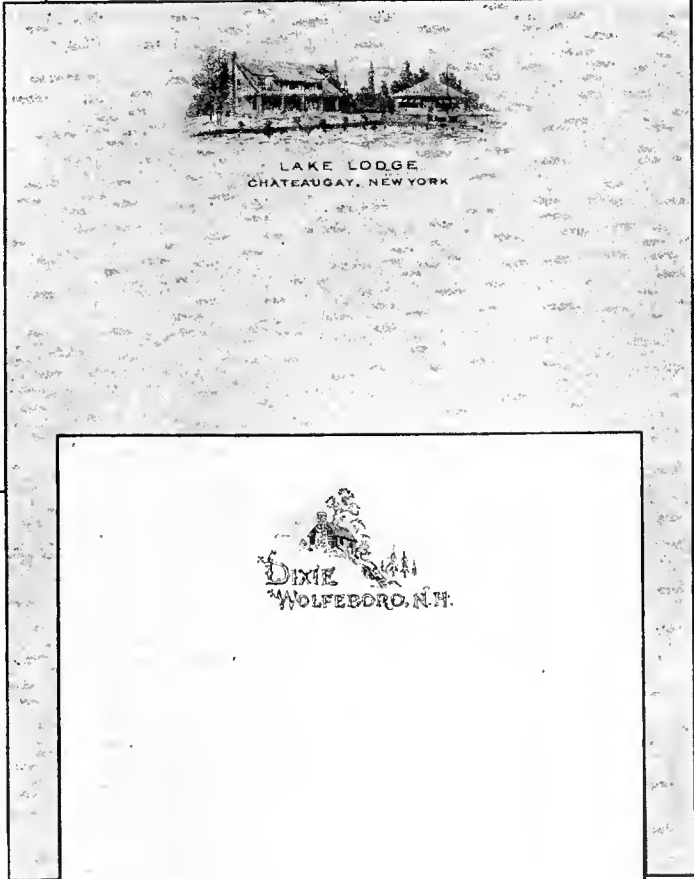
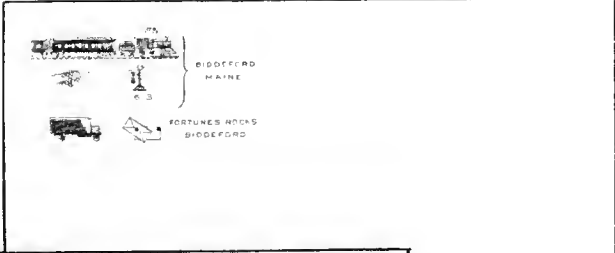
A design that tells all the story and is deservedly popular with dwellers off the beaten paths who welcome visits from their friends, is illustrated here. It consists of a funny, old fashioned engine attached to a train of cars, express wagon, envelope and telephone with the respective address after each. This design is engraved in the same manner as a monogram or crest and can be developed in a varied color scheme, in one tone, or in black. It is the best solution for a country place with a different railroad, post office and telephone address. Owners of private cars can use another form of the same idea by having a tiny replica of the car engraved on their paper. Of course no address is used here and a letter written on this kind of stationery has invariably an element of interest apart from its contents. One immediately starts to wonder — then imagine! All dull letter writers should use this type of paper.

Probably the most individual form is a photo-

graph of one's country house or some cherished corner of the grounds at the head of the letter paper. This can be reduced to the proper size and pasted on, which is not very satisfactory from point of appearance, or it can be printed directly on the paper. The picture at the head of the group on this page shows a view of a house with sweeping lawn and trees in front. On one side is the telephone number, on the other, the railroad address. Sometimes only the name of the place is used, or if no name and address are desired, just the picture alone. This form is the most satisfactory for any one desiring something peculiarly one's own.

Photographs are not the only medium for picturing a country house on paper. After the photographer, the artist comes into his own and often a little sketch, by its very simplicity, will go far toward suggesting the charm of some wooded spot or garden close that would mean nothing in a photograph. Every large stationery firm has an artist on its staff able to carry out any idea brought him or to submit original designs. At the bottom of this page is shown a sketch of a tiny cottage, the pine trees in the distance immediately suggesting the type of surrounding country. The paper just above this is interesting from the fact that in color and texture, it is a faithful reproduction of birch bark. For a camp in the Maine woods, nothing could be more attractive or appropriate than this paper, ornamented with a little sketch of a log cabin in among the trees, or a strip of lake seen through some pines. Or the design may be taken from the name of the place, as the black panther shown here. Or again, if you are featuring a certain flower in your garden, why not incorporate it in your note paper? Here many charming color schemes might be worked out successfully to add variety.

There are countless possibilities for attractive and unusual designs in note paper for the country house. It is a matter of artistic ingenuity and although a little thing, one which adds immensely to the gaiety of life.



Above is shown a photograph printed on the letter paper. From Black, Starr & Frost. To the right is paper the color and texture of birch bark, and the crouching panther silhouetted in the corner is taken from the name of the place. From Dempsey & Carroll

(Left) A sketch can suggest charmingly some cherished spot. (Above) Most useful is the design showing the railroad, post office and telephone address. From Gilbert T. Washburn. Owners of private cars can have delightful note paper. The design above from Cartier

April

THE GARDENER'S CALENDAR

Fourth Month



The sweet pea trench must be deeply dug and very thoroughly enriched



Where new ground is to be used for the garden the sod must be removed



A straight board will serve as a guide for even edging of the lawn area



Glass bell jars, or one of the other good types of portable forcers, will hurry along individual vegetable plants or hilled crops. They catch and hold the sun's warmth



Hardy violets are among the best of the early spring flowering plants. Here they are in blossom in April



If space permits, be lavish with the narcissus bulbs. They are admirably adapted to border planting, to the edges of the shrubbery groups, or, as here, to naturalizing

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>Every clod feels a stir of might, An instinct within that reaches and towers, And, groping blindly above it for light, Climbs to a soul in grass and flowers. —Lowell.</p>	<p>This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p>					<p>1. Early planting is the first essential to success. Finish all plantings of deciduous trees and shrubs at the first opportunity. Firm the plants well in the soil and don't allow them to suffer from lack of water.</p>
<p>3. Raspberries, blackberries, currants and gooseberries that were buried last fall can now be unearthed. An application of good manure worked into the border now will materially improve the fruit.</p>	<p>4. Strawberries should now be uncovered for the season. The winter mulch of manure can be forked under. If no mulch was applied, however, give the bed a good top dressing with bone meal before digging.</p>	<p>5. If you have not pruned the hardy roses it must be attended to at once, because roses start into active growth very early. Prune the hybrid types to three eyes, but leave about 4" of new wood on the teas.</p>	<p>6. That unproductive orchard can be made to yield abundantly if you resort to the proper use of cover crops. To prove this, sow now a mixture of Canada field peas and oats, and plow them under when they are about 2' high.</p>	<p>7. If the asparagus bed was mulched last fall it can be turned under now. Hill the soil up to the rows if you like your asparagus white. Salt in liberal quantities should be applied to keep down the weeds.</p>	<p>8. The lawn should be looked over carefully to assure a velvety green sward this summer. Sod any small bald spots, and spade and seed down large spaces. An application of bone meal or wood ashes is advisable.</p>	<p>9. Before the trees and shrubs leaf out it is advisable to go over them carefully, destroying any caterpillar nests before they hatch. An asbestos torch is the best weapon to use; slight scorching will not injure the plants.</p>
<p>10. Have you stakes on hand for dahlias and other tall flowers, raffia or jute cord for tying, an arbor for the garden roses, a sundial for the flower garden? You are sure no essential has been forgotten? This is the time to check them up.</p>	<p>11. If properly hardened, plants of the more hardy types of garden vegetables can be set out now, such as cabbage, cauliflower, lettuce, onions, etc. Cover them with plant protectors or paper on dangerously cool nights.</p>	<p>12. The secret of success with potatoes is early planting: these plants are quickly destroyed by hot, dry weather. To avoid this danger plant now, so that the crop will come to maturity before the trying weather strikes it.</p>	<p>13. The perennial border should be overhauled. Any existing voids must be filled in either by new plants or by dividing those which are left. Dig under some good manure or give the beds a top-dressing of raw crushed bone.</p>	<p>14. Plants in tubs intended as specimens for the grounds should be watered freely with liquid manures. Where it is not convenient to make or use this, a top-dressing of pure cow manure can be applied to them.</p>	<p>15. All borders or open spaces around plants should be kept loosened up with a digging fork. This admits the necessary air to the soil and also prevents the rapid evaporation of the moisture if the weather is dry and sunny.</p>	<p>16. Seeds of the more hardy flowers such as snapdragon, asters, alyssum, calendula, centaurea, pansies, violas, scabiosa, etc., may be sown outside at this time. Have the soil well pulverized, as flower seeds are very fine.</p>
<p>17. Do not let your greenhouse be idle all summer. There are many worthy crops which can be started now, such as potted fruits, melons, tomatoes, cauliflower and chrysanthemums. Do not let the house be empty.</p>	<p>18. Frames for the melons must be set in place now. See that the hills are well prepared inside them, using plenty of good manure and chopped sod. The seed may be sown just as soon as the soil is thoroughly warmed up.</p>	<p>19. This is the proper time to start some plants from seed for flowering next winter in the greenhouse. Primula, cyclamen, snapdragon and many others should be started now and grown during summer in frames.</p>	<p>20. Keep the soil constantly stirred between the garden rows. Seeds that are slow in germinating can be protected by placing the lime between the labels. Soil cultivation is more necessary with young plants than old.</p>	<p>21. Start hardening off the bedding plants in the greenhouse or frame now. It is certain death to set out coleus, geraniums, etc., unless they have been properly hardened, which ordinarily takes about two weeks.</p>	<p>22. Any large trees that have been recently transplanted must not be neglected. Liberal watering is essential, and heavy mulching is also a good practice. Make soil tests to see that the soil below the roots is sufficiently moist.</p>	<p>23. Summer flowering bulbous plants as gladioli, montbretias, begonias, etc., need very little effort and are worthy a place in any garden. They may be planted any time now, the gladioli at bi-weekly intervals.</p>
<p>24. Do not neglect the sweet peas when they are small—see that they are properly hilled when about 4" high. Supporting them should not be postponed until they have been flattened by wind or rain and damaged.</p>	<p>25. Bean poles can now be put in place for the limas. Dig liberal sized holes for them, working plenty of manure into the soil when refilling. The mound or hill should be about 4" above the adjoining grade.</p>	<p>26. It is a mistake not to make what sowings are necessary to give a continuous supply of quick maturing crops such as peas, beets, carrots, spinach, etc. The common rule is to sow when the preceding sowings above ground.</p>	<p>27. Have you spraying materials on hand for the host of bugs and diseases that are certain to visit you this summer? Spray the currant bushes now with arsenate of lead to destroy the green currant worms while small.</p>	<p>28. This is the proper time to have the greenhouses overhauled. Broken glass should be replaced, loose glass can be reset, and the wood work should be protected by at least one coat of good exterior paint.</p>	<p>29. If you grow any crops for the livestock the ground for them should be made ready. Mangels, carrots and sugar beets are staples and can be sown now, although corn must wait for warmer weather.</p>	<p>30. Thinning out crops is more important than many suppose. Plants that are allowed to crowd become soft and spindly and can never develop healthily. Crops that require thinning must be thinned to when very small.</p>

IT'S been rainin' all day, one o' them soft, frien'ly, s'utherly rains that kinder talk to the earth an' make it stir 'round an' sing to itself so low ye can't hear nothin' but only sorter feel the sound. Thar ain't hardly been no wind, though when the clouds lightened up enough fer ye to tell t'other from which ye could see they was a-racin' along like the whole stren'th o' the spring pushin' up from the s'uth'ard was drivin' 'em. Now an' ag'in they'd thin out an' the sun purty near come through, an' then ye could feel the warmth on yer face as ye looked up to see if the storm was really gittin' over.

I like a rain like that, specially at night. It's mighty soothin' to lay in bed an' lis'en to the drops rustlin' on the shingles jus' over yer head. The winders're open, an' ye can hear the trillin' o' the peeper frogs down in the swamp meadders, thin an' fine an' tinkly. A screech-owl whimpers out in the dark some'ers, over an' over ag'in. Then one o' the hosses out in the barn kicks the side o' his box stall—ker-thump! I call'te he's thinkin' o' how the grass an' clover are a-startin' to grow, an' gittin' impatient for the time when t'ey'll be tall enough fer him to crop.

—Old Doc Lemmon.



The cottage and Darwin tulips grow much taller than the old-fashioned kinds



If any of the roots of new stock are broken, cut them off before planting



The back of a rake may be used to cover over the planted vegetable rows

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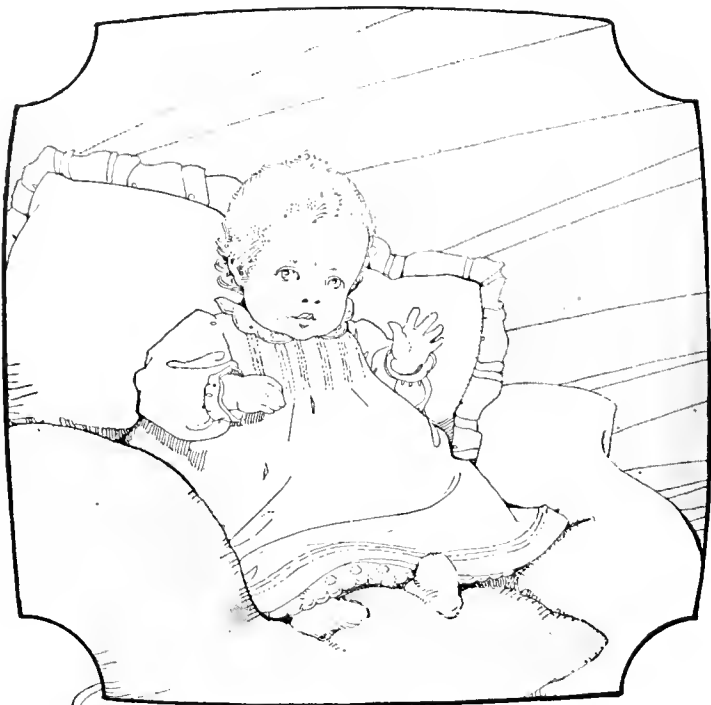
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Satinwood Furniture

(Continued from page 47)



For the
CHILD

AN irresistible "age-of-innocence" charm is one of the most delightful features of the Children's Department at McCutcheon's.

Somehow the desired simplicity of the child's wardrobe has here been carefully guarded, while the workmanship itself has lent a distinctiveness that is all the more delightful because unpretentious.

Smocks, frocks, rompers—*Oliver Twists*—all have a rare individuality, sometimes in handwork, often in daintily contrasting colors—always the materials are of the finest quality.

SUGGESTIONS for Layettes and Infant Outfits with accompanying cost gladly sent upon request.



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Fifth Avenue, 34th and 33d Streets, N. Y.

a fine polish, and are durable, but with a slight tendency to split.

For the satinwood furniture that is made to-day, for the decoration of cabins in passenger steamers and so on, the West Indian kind is used almost exclusively, but in the 18th Century it was the East Indian satinwood that was held in highest esteem and used for most of the finest furniture.

Its satiny grain and figure accorded well with the Adam treatment, but the peculiar value and charm of satinwood was in the color. Whether inlaid with devices of rose and purplewood, banded in tulipwood or holly, applied fanwise as a veneer, or painted by such decorative artists as Angelica Kauffman, satinwood seems perfectly to embody the spirit of the age.

It was a costly wood, which demanded the most skilful workmanship. Careful seasoning was needed and the preparation of its surface for painting was a tedious and delicate business. Yet it would seem as if the craftsmen of that age not only delighted in overcoming difficulties, but loved adding new complexities to their task; the interiors of their cabinets are often miracles of ingenuity and skill.

All this fine work was stimulated by the interest which the aristocracy showed in it. One of the first books on furniture of that century had for its revealing title: "The Gentlemen's or Builder's Companion." Sheraton's "Drawing-book" had a huge list of subscribers which was by no means confined to the cabinet-makers, upholsterers, and general artists, to whom it was addressed. Ladies of fashion, not to be behindhand in the prevailing taste, ordered plain satinwood furniture to be made for them, and painted and decorated it themselves in the popular style of sentimental classicism. Sometimes they used a little Bartolozzi print of Pergolesi or Cipriani and applied it as a centerpiece or panel, varnishing it in so cleverly that the illusion of painting was nearly achieved.

Tracing the course of cabinet making in satinwood, it is possible to learn more than a little of the modes and manners of that age.

Uses and Manners

It was an era of candlelight and cards; the pomps and vanities were flaunted; hours were spent at the toilet, and the dressing table often doubled the functions of the secretaire and sideboard. Early rising was unfashionable and the fine ladies received morning callers in their bedrooms. One of the rare examples of satinwood used solid and carved is found in the pillars of a bed. Quantities of secretaries, dressing tables, and cabinets were designed to meet the requirements of these exacting fine ladies and gentlemen; a typical piece, designed by Sheraton, veneered in the finest satinwood, and painted by Zucchi, is best described in his own words: "A cabinet to accommodate a lady with conveniences for writing and reading, and holding her trinkets, and other articles of that kind." Such combinations were exceedingly popular, and had infinite variety. A table of fine West India satinwood, with the writing slope lined with old velvet, has immediately under the slope a sham drawer fitted very compactly with a mirror and compartments for powder, patches, haresfoot, and red. For men, the sham drawer would contain a spirit decanter, and a three-bottle cellaret with drainage hole all complete is concealed in one secretaire-bookcase veneered with satinwood and banded with rose.

For these bandings, borders, and inlays, many different kinds of wood

were used, some of which are now rare, as, for instance, Zebra wood, which is a light, yellowish brown, with dark vertical lines almost like a zebra stripe. Tulipwood, which was so much employed with satinwood, is beautifully striped, and distinctly pink when new. Kingwood is something like zebra, but more red in tone, and darker, and marked with fine dark lines. Harewood is sycamore, in the same cutting as that used for fiddle backs, stained with water, to which oxide of iron is added, to an ashen gray, which fades to a yellowish color with age. The green stained wood, which was so often used as inlay for leaves and husks, was pear or beechwood stained bright green by an oxide of copper, but of its brilliance only a faint olive now remains. Boxwood and holly were also frequently used, cherry, laburnum, yew, purplewood, which turned almond black, ebony, and the rare Coromandel and Amboyana.

Sheraton and Satinwood

Sheraton delighted in these elaborate pieces, with their dignified and exquisite exteriors, and their unexpected and hardly less exquisite interiors, often miracles of mechanism and fittings. Valuable papers, jewels, and money were kept in these secret drawers and recesses with hidden springs. Some of the Harlequin tables seemed made more for a freak than for any particular use. In Sheraton's "Drawing-book" the amusing titles tell their own tale: "The Sisters' Cylinder Bookcase (with a short waistline pair of sisters each occupied at her side of the desk and separated by the bookcase), "Horse dressing-glass and writing-table," "Conversation chair," and so on. The peerless card tables of satinwood, Pembroke tables and chairs of that epoch, which were painted with a fine disregard of the damage which sooner or later overtakes chairs and tables, are entirely typical of the age—reckless in pursuit of beauty at any cost.

After the dawn of the 19th Century a period of decadence set in which lasted over fifty years, when there was a revival of interest in satinwood. The firm of Wright & Mansfield, who had begun to make it, sent a fine cabinet to the International Exhibition in Paris 1867. It was decorated with Wedgwood plaques after Flaxman, and its workmanship was of a high order. Collectors now began to look for Sheraton satinwood (as it was called), and when, by and by, demand occasionally exceeded the supply, as usual the forgers "got busy."

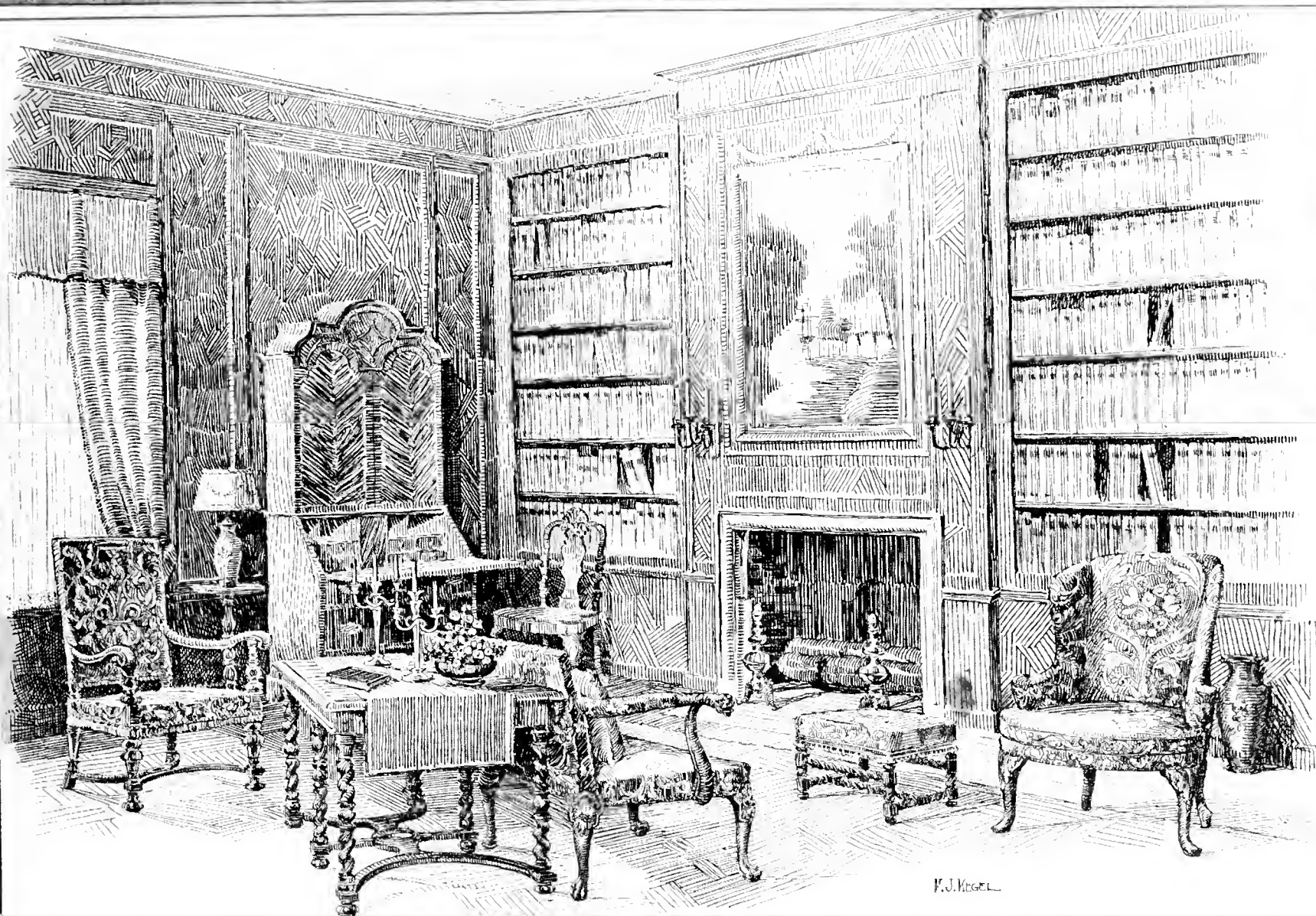
The old designs were requisitioned, and the satinwood itself was carefully treated (sometimes with coffee) to give the look of age.

Originals and Imitations

It may be said that a clear deep yellow indicated old wood, and that the silky grain, which gives to satinwood its peculiar charm, is found larger in the 18th Century pieces than it is to-day. But, further, there is in genuine 18th Century satinwood an indescribable softness, almost a translucency that is, in point of fact, imitable. The forgers were clever people, and they did pretty well. Sometimes they realized good sums, but they failed and always will fail to render that one essential quality that time, and only time, can give.

On account of its light color and the fineness of its texture satinwood furniture needs greater care than mahogany or oak. Old pieces should be dusted with a soft cloth kept for the purpose,

(Continued on page 66)



The Galleries of Suggestion

HAVING enjoyed the seclusion of its quiet surroundings, one no longer wonders that such a room as the Georgian Study sketched above is to be found today in a growing number of American homes.

Well chosen, its appointments will accentuate the feeling of warmth and intimacy always associated with the Library or Study: the deep-seated Sofa and Chairs echo the friendly spirit of treasured volumes and evoke communion with one's books and thoughts, while the stately *Secrétaire* and sturdy Walnut Table contribute an equal measure of usefulness and distinction.

There is a wealth of suggestion for just such engaging interiors as this awaiting the visitor to these Galleries—not alone in the exhibits of beautiful Cabinetry but in all those accessories essential to the well considered decorative scheme. Withal, the countless objects of uncommon character on view here are none the less charming because of their moderate cost.

De luxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.

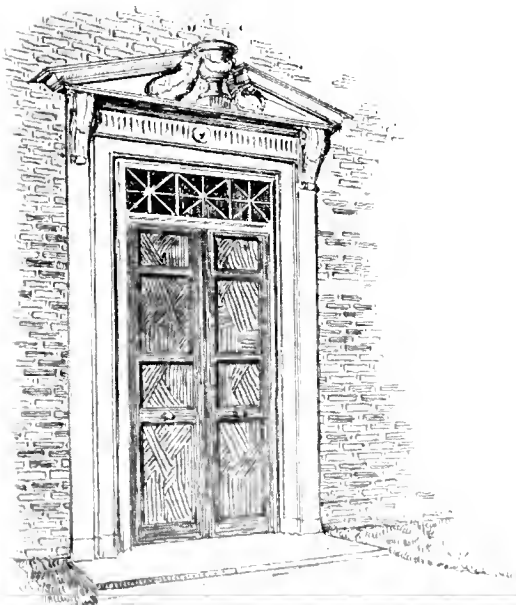
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Furniture : Decoration : Antiquities

Satinwood Furniture

(Continued from page 64)

and polished with a piece of old soft silk. None of the bees-wax and turpentine preparations should be used for satinwood. If the furniture has been allowed to become dry and lustreless a little pure olive oil may be applied all over the surface; but here judgment is needed, as the natural tendency of oil is darkening, and after a few minutes it is necessary to go over it all again with a clean piece of old linen. Stains of long standing are difficult to remove satisfactorily, and it is not always wise to make the attempt. But if the furniture has been neglected and allowed to become dirty, it may be washed, using a chamois leather, wrung out in warm water, to which a little Castile or other pure oil soap has been added, that is to say, soap without a trace of soda. This cleaning must be done quickly, and the moisture removed at once. An old silk handkerchief, warmed, should be used for the final polish.

The Alluring Garden Gate

(Continued from page 49)

long latch and bars across to hold it in place. Sometimes the gate will represent the figure of a horse, and again sheep are shown. While these are odd yet they are effective and tell at a glance what one may expect to find in the inclosure beyond.

Instead of ordinary posts use ornamental ones and add a pergola archway to frame in the wrought iron decoration. This scheme is worked out in a vegetable garden where a basket of fruit has been inserted as a motif. This shows brick posts with cement ornamentation and a decorative archway of wrought iron from which a lantern depends. Italian vases are placed at either side, with charming effect. Through this gate one views a well head which breaks the center of the path, while at the end a wall fountain defines the background.

Not all wrought iron fences are as decorative as these, for often they are designed with simply a panel effect and lack the polychrome decoration. Again,

they are simply bars of iron with little thought of figure insertion.

Natural material is coming more and more into use, and we find rubble walls constructed from stones and boulders left sometimes rough and again filled in with red cement. The entrance posts follow this same line of treatment but are often left hollow, packed solidly inside with small stones to keep them in place, the top filled in with rich soil and bright blossoming plants introduced. This gives a charming bit of color that acts as a foil for the soft gray of the stones. With a rough stone pillar it is sometimes in good taste to have a solid wooden gateway, possibly of oak. This can be bolted together that it may be in keeping with the ragged character of the wall or it can be elaborated with wrought iron strapped hinges in character with the architectural design. These are much more attractive the second year when they have weathered into a picturesque pearly gray.

Among the New Natural Roses

(Continued from page 41)

"heps" of bright scarlet extend the attractions of the species.

As a parent, rugosa is a success, and I would tell of the glorious blooms of some of its progeny if that would not lead me too far afield.

Both Japan and China own as native the natural rose described botanically as *R. multiflora*, and in country-wide evidence as the specific parent of the over-planted Crimson Rambler, which, indeed, is probably a natural variation of long ago in some Chinese garden. Multiflora, many-flowered, means also cluster-flowered, and so is the great bush that this natural rose soon becomes. Its tall stems, eight feet and more in height, are crowned with a cloud of small white flowers, followed by clusters of red fruits or "heps."

Far better in the garden is the rare Cathayensis form of the multiflora, of purely Chinese origin, and desirable either as a climber or as a trained bush which in June will be covered with lovely wands of dainty pink blooms, much larger than the true or basic species. My Breeze Hill plant of the multiflora Cathayensis single rose is one of my cherished prizes.

Multiflora, too, is a potent parent, giving to its progeny the cluster-flowered habit of Lady Gay, White Dorothy, and others of the so-called rambler type of climbers, though they do not ramble any faster or farther than the large flowered forms of Wichuraiana parentage.

West China, "six weeks up the Yangtse-Kiang," in the travel phrase, has sent us in the past decade some wonderful natural roses, new to us, but probably as ancient as mysterious Cathay itself. Of these I may mention

only a few, the first of which is the very different *Rosa Hugonis*.

"Father Hugo's rose" is the translation, but Hugonis is easier to say. It is an astonishing natural rose, in its foliage, in its bloom color, in its earliness. May has hardly settled into her bloom stride when one morning I see unrolling dainty little close spirals of clear and definite yellow into bright blooms of the same rare hue, about an inch and a half across, and set so closely along the arching stems of the plant that they provide an almost symmetrical double row, the flowers touching each other for a foot, two feet or more. The pale green foliage, small and dainty, is just what these different flowers seem to need, and the attractive oddity of the whole vigorous plant is enhanced by the red hue of the younger shoots.

Here is a true shrub among roses, providing flowers weeks before any other rose dares open, and with a graceful arching habit resembling that of the well-known *Spirea Van Houttei*. The blooms persist for nearly three weeks in an ordinary season, and in the fall the foliage sometimes turns to a deep purple before frost strips it from the plant.

Hugonis seems generally hardy, and it is surely a very real advantage to have it in any garden that can give it a place to spread to six or eight feet through and as high.

Its hybrids—ah, I must restrain my enthusiasm and my pen! But they are coming, and in entrancing forms, these Hugonis hybrids, worked out by Dr. Van Fleet, a very real wizard with the plants he loves.

(Continued on page 70)

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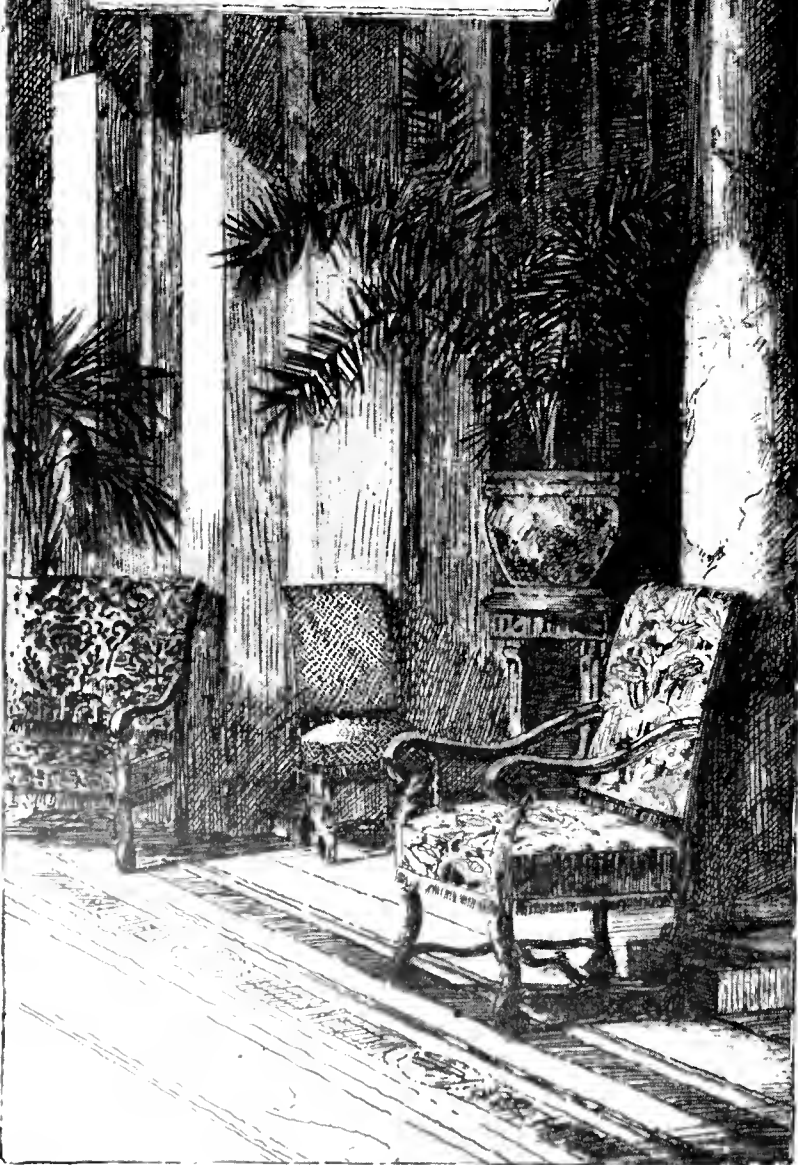
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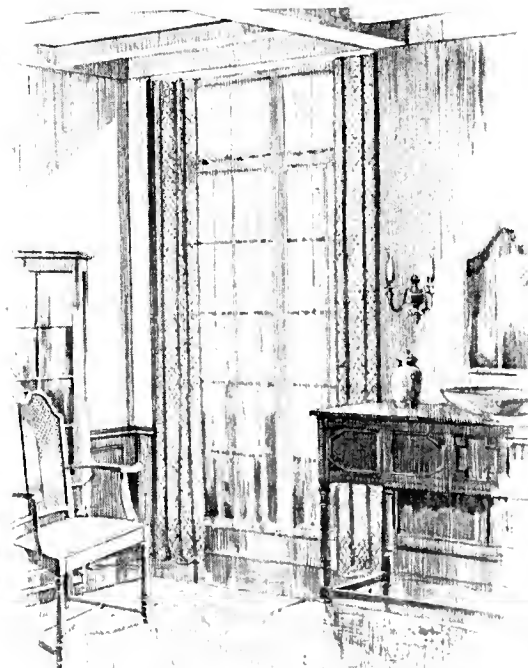
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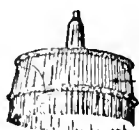
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The Little Chap Next Door

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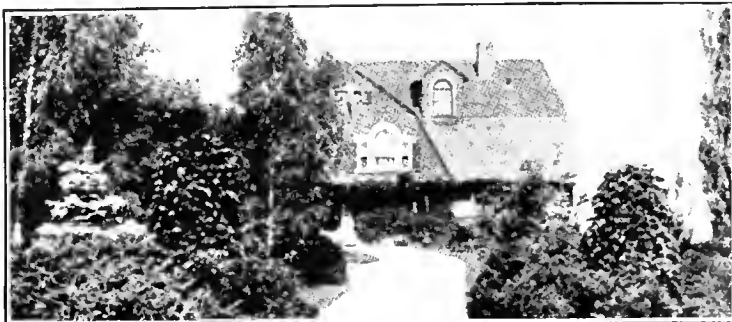
"Nothin' but grass," he said. "Why don't you have a garden like we've got, with trees, an' bushes, an' everything?"

The owner laughed. But the more he looked at his lawn, the more its bareness impressed him. Seven years had taught forty. That night, he wrote the Landscape Architectural Department of the Keystone Nurseries for advice.

Japanese Barberry, Ampelopsis, Hlex, and evergreens—including a Blue Spruce or two—transformed his grounds into a miniature Garden of Eden. Perhaps we can help you, too. We will gladly offer helpful suggestions. Write for our new 1921 catalog. We will send it by return mail.

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Among the New Natural Roses

(Continued from page 66)

The far reaches of West China give us another very different natural rose in *R. Moyesi*, the reddest of wild roses. Of the species I will not write, because the already accomplished hybrids are so superior and so valuable. It is to Dr. Van Fleet (who works in the Federal Department of Agriculture) that we owe "W. M. 5," not yet named, but combining the crimson of *Moyesi* with the white of *Wichuraiana* in a superb and striking flower about two inches across, produced in great clusters on a husky plant that will climb or work into a thick bush as you may want it. It is a prize, and it will soon be in commerce, I hope.

Another Van Fleet Creation

Rosa Soulieana is another of these Chinese naturals which contributes good qualities to its progeny. Dr. Van Fleet has made in his unnamed "W. S. 18" a rose blend, if such a word may apply, in which *Soulieana* and *Wichuraiana* of the Orient, *odorata* as modified in Europe, and *setigera* of America combine to produce a rose covered in its June season with "wonderfully numerous pure white single blooms that cover the entire plant." I know it is lovely, for my cherished plant of it so proves itself. The so-called Scotch or Burnet rose is another white beauty. *Rosa spinosissima* of the *Altaica* form, sometimes called *Rosa Altaica*, has very large white blooms, set off by leaves of brilliant green, on a rounded shrub or bush that tends to spread out rather than up. A most admirable lawn shrub is this, meritorious not only for its bloom but for its habit and its early and late foliage.

That careful rose-worker, Captain George C. Thomas, Jr., has given us some lovely roses in the natural or single form. His Dr. Huey, with immense flowers of deep scarlet on a sturdy semi-climber; his unnamed "66 H" which has pink-tipped blooms and a primrose center, and also persists in repeatedly blooming, and several others as good, show appreciation of the few-petaled forms.

The English hybrid tea rose Red Letter Day is not quite single, but nearly so. Its blooms are pleasingly irregular in form, large in size, and brilliantly deep scarlet in color. For the rose-garden, not as a shrub, it is a prize, and its striking flowers last long when cut.

Of all these newer natural roses I think I should prefer, if I had to choose, the Walsh series. They are climbers of far-reaching power, but are readily trained to posts or pillars, or intertwined into an informal shrub that will stop any passerby when in bloom with its sheer arresting beauty. Let us begin with the pure white Milky Way, the petals of which incurve in the most lovely way. Then comes Paradise, also large and in unconventional form, the color being a light, not pale, pink. Following, Evangeline blushes more deeply, and the cluster of golden stamens at its heart—as distinguishing also all these single roses—seems to raise it to a higher power of beauty.

The fullest depth of color is reached in *Hiawatha*, which glows in bright carmine crimson, with white centers, and lasts long in bloom.

These four will give garden joy over a trellis, on a hedge or fence, up a tree or porch. They surely establish the charm of the natural roses.

Culture

Let me write a word or two of culture caution about these natural roses. They are usually hardy, usually vigorous, usually informal in habit. No especial care is needed either in planting them or for soil, though like all strong-growing plants, they are better for rich soil. The pruning is what I would especially mention to the amateur, so that he does not cut them back like hybrid tea and hybrid perpetual roses. The blooms come each year from young shoots which spring from canes of that year or the year before. The long shoots of the current year do not bloom the same year. They are in preparation for the next year.

The pruning, therefore, consists principally in cutting out at the base the canes of two or more years of age that have begun to lose vigor, and in snipping off tips that are in the way. If grown to posts or pillars, pruning may be more severe, in the way of cutting back to six or ten inches the lateral or side shoots from the heavy canes. This induces a concentration of the flowers about these stems.

These newer natural roses are surely worth a place in the garden, in the park, along an embankment, over a hedge or fence. They are rugged, reliable and beautiful.

The Pipe Organ in the House

(Continued from page 33)

contributed several millions for a musical school in Rochester. The organ did it!

The late Mr. Woolworth had a music room in his home, where he spent the greatest part of his spare moments. This room contained a magnificent pipe organ, with special lighting effects, special musical paintings, which changed to suit the mood of the master of the house and the compositions which were played.

Of all instruments the pipe organ is the most decorative and plastic and variable. It is not in a single, adamant piece like the piano. It is large, outspreading, subject to whim, taste, conditions. While the player's desk (the console) may be anywhere in the house—on the floor, up in a loft over the balcony, in sight or out of sight of the living room, the organ parts may be quite separated. While the actual speaking parts of the instrument (where the player's demands are

changed into actual sounds) may be in one part of the house, the decorative exterior can be in still another place.

From the keyboard, air is sent to the reeds and tubes. A pipe organ is made up of many and varying kinds of voices. It has not just one quality of tone as in the piano where the hammer strikes the strings, or as on the violin where the bow is drawn across the string, or as on the harp, where the fingers pluck the strings, or as on the wind instruments, where the air is blown through the stops. On the organ all tones are approximated—from the hard clanging of the chimes to the almost human quality of the vox humana. Flute, clarionets, 'cellos, basses, oboes are suggested in the organ. Whereas the key is depressed by the finger, that same note can be played in any timbre or quality by indicating the "section" which is to speak. Thus it can whisper in the pastoral timidity of the oboe or

(Continued on page 72)

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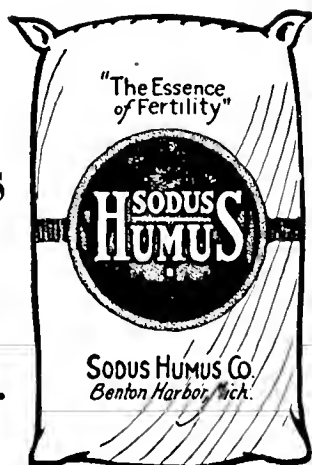
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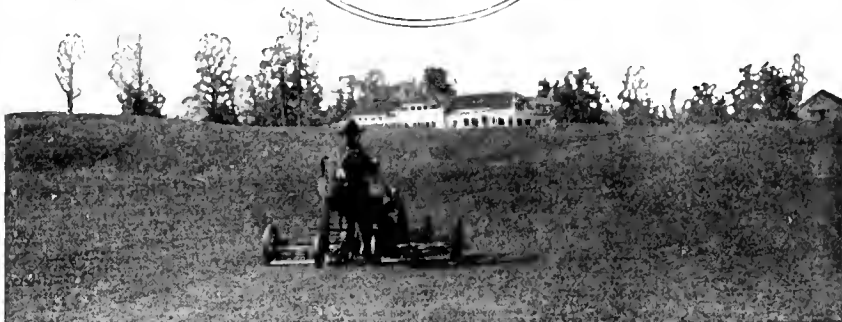
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A well-known grounds keeper out west told us recently, "I can do a better job in twelve hours with the Utilitor than I used to do in thirty hours with horses."

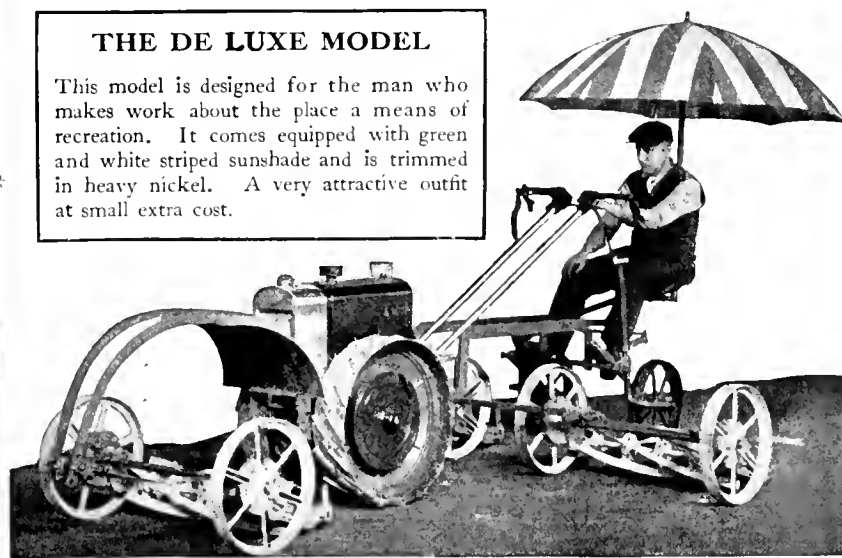
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The Pipe Organ in the House

(Continued from page 70)

shout in the clangorous metal of the trumpet.

The interior of the organ is mysterious,—almost uncanny. It looks like a collection of all sizes and kinds of metals and woods. On close examination it is found that some of them are square, some round, some very short, some very tall. In each there is an opening at the bottom through which the air comes, from the player. Also at the top an opening. Somewhere in the middle is an opening—the lips. I never shall forget the first time that I visited an organ factory. The artisans, old men, were at work upon the pipes. The metal is cut to the length, then the lips are carved out, and the air is forced through. Finally the voices come—and by the change of the length, the change of shape of the lips, the timbre of the tone is changed.

to consider the pipe organ because it seems almost prohibitive in price. This is a great error. It is possible to make an organ to suit one's requirements in all senses. While it is possible to spend half a million dollars on an instrument, it is also possible to make a showing with a very few thousands of dollars. While it is the height of luxury to engage an organist with the organ, as one has a chauffeur with one's car, nevertheless this is unnecessary. Practically everybody who plays piano can make something of the organ at once. Of course closer study and acquaintance develops the special nuances and delicacies of shadings and subtle effects, which are reminiscent of Sullivan's sentiments in "The Lost Chord."

Playing with Rolls

Then, it must be also remembered that, with modern progress, it is possible to play the organ with rolls, after the manner of the player-piano. Special recording made by the most famous organs can be played upon the pipes, by turning on the current, and these performances are most satisfactory. The repertoire of the catalogues is large and practically everything worth while in the classics and modern music is available.

The time has not yet arrived when thousands will instal organs, fortunately for those who seek to keep something for the exclusive. But it is interesting to observe that several inventors are on the threshold of a mighty development. What they seek to accomplish is this: Using the ordinary piano as the keyboard, it is hoped to add an attachment which will operate the pipes. The goal is not impossible or even difficult to imagine. The pipes are now operated from a special keyboard. If the piano keyboard can also be used, with one instrument a home will be able to make piano or organ music.

But fortunately that idea has not yet arrived, and it is likely that it will not be a factor to be reckoned with in the present generation.

Latitude of Choice

Nevertheless, the desire to own a pipe organ can be fulfilled. In the purchasing of a pipe organ it can be cut to measure. You can have as few sections or as many as you care to buy. You can start with a part and add to it as you go along, just as with the sectional book-case. This makes it so much more inviting to the gentleman home-owner who does not choose to load himself with a great expenditure; the personal and intimate value and pleasure to himself he cannot really judge until he has found in use. Take the phonograph as an instance. After the instrument has become familiar and has assumed its definite place in the household the call for records is increased.

Nevertheless, I believe I can state conservatively, that the introduction of a pipe organ into a home, operates a change in the whole house, upon the furniture, the pictures, the draperies—and almost particularly the people who live there. If it were possible I would enter upon a metaphysical discussion of the effect of the tall, majestic pipes, the thrilling, clear, celestial tones—upon the life of the people who are in contact with the organ through two of their senses—hearing and seeing.

But it would scarcely be in place. Let me repeat that one sure insignia of certain aristocracy which is unmistakable is the pipe organ in the private residence.

Combining the Pipes

Generally the pipe organ is made up in different sections—all the notes of each quality being together. The entire mechanism of the instrument can then be built in one huge bulk behind the walls (this part is not seen at all). But the general practice is to separate the different sections and place them judiciously in various parts of the house. Thus one set of notes might be in the cellar, another in the attic, the most delicate reeds close at hand, the chimes out in the laundry, the echo at the entrance to the garden. One gentleman had a set of chimes set out several hundred yards from his house, so that when visitors came or went, the presence of this gentleman was realized from the sound which issued from the great emptiness of space.

Quite apart from the actual mechanism of the organ that speaks, is the exterior or decorative mural. Here are the golden pipes you see, the frieze, the fret, the rich coloring. Here is the architect and the painter's skill. The exterior of the organ can be placed anywhere, in as limited or broad a space as desired. Its design can be made to blend with the spirit of the room in which it appears, to curve and shape itself to the space in which it is placed, to adopt the color, the emblem, the design which is most characteristic of its surroundings. Or it can suggest and dominate the spirit of all size which is placed within its ken.

Placing the Exterior

Thus, I have seen the pipes crowning the fireplace, or mounting the curving steps, as they look down upon the humans underneath with quiet condescension, or entirely covering the four walls of the living room or auditorium. I have seen the elimination of pipes and instead the introduction of a grill with fretted designs. I have seen a pipe design carried through an entire home,—on every floor being the repetition of the same grouping of the tapering memories of Pan.

In this respect the pipe organ is the joy of the architect and the interior decorator. It is so amenable to change and adaptation, so suggestive in its possibilities for the rest of the decorative additions.

Picture yourself, with your guests, after dinner, retiring to the living room. The organist goes to the console, and first whispering from what seems to be the far distance, are trembling notes. Gradually the tone increases, and as if a celestial choir had descended, the room rocks with the mighty diapason of voices.

To be sure, many have been hesitant



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Hybrid Delphiniums in an English Garden

(Continued from page 60)

popular and certainly, in my opinion, the most effective kinds are the tall hybrids, some of which are figured in the picture on page 60. These are the perennials which make a brave show in all herbaceous borders and which have been grown of recent years to such perfection and in such varied hues that they may be said to be one of the favorite flowers of summertime.

Many nurserymen in America and England specialize in these glorious things and anyone can select and buy them who so desires, but my particular experience is that it is better to raise them from seed. For several years after I had started a garden I used to buy a dozen or two plants from a nursery, getting good clumps of each variety, selected in the hope that they would reward me the following summer with a fine show of bloom. The first year I found they did but indifferently; the following year most of them died out entirely, and it was not until I had many failures that I discovered that "good clumps" do not like being removed, and that a well established old plant is best left alone.

People are generally in too great a hurry, and the desire to possess and grow plants without a due amount of waiting and of care will often end in disappointment. The best way to procure a quantity of good delphiniums is to grow them from seed, and any flower-seed merchant will supply a good strain which will yield a varied mixture of colors. If sown in spring in frames or a glass house and potted up about March, one seedling in each pot, they can be planted in their permanent places about two months later. It should be in good rich soil deep enough to allow their roots, in dry weather, to go down to the moisture beneath. Some of these plants will flower the first year, but it is unwise to judge of their merit until they have been better established.

Pests

The cultivation is quite easy, as every gardener knows, but when the plants are young it is well to be constantly on the lookout for slugs, which eat and destroy the shoots. In my garden I do believe all the slugs from the neighborhood come to eat my young delphiniums! They lurk in the long grass and under stones and come out in the night to do their obnoxious work. I am at perpetual warfare with these unpleasant creatures, and find the best way to keep them off is to shake a ring of Sanitas disinfecting powder around the plants when in growth.

My first introduction to the wonderful flowers shown in the picture was at the garden of a friend in Lincolnshire who has for over thirty years selected and grown delphiniums from seed, saving his own seed from his best plants and sowing it every year. He selected from his seedlings only a few of those he considered best, and seldom more than a dozen were kept out of about

two hundred young plants. He used to set the seedlings in rows in a field and ruthlessly tear up and throw away, as they came into bloom, all that he considered were not up to his expectations. The chief points he aimed at were large individual flowers (sometimes in catalogs given the foolish name of "pips"), the truss well furnished with bloom and without gaps, and the blossoms having one color only to each flower.

The Delphinium Painting

The illustration at the bottom of page 60 was painted from the result of all these years of work and selection. The dark flower on the left, all the petals of which were of a deep violet with a flat ivory-colored eye, was, in my opinion, one of the most effective delphiniums ever grown. The one next to it on the right was a pinkish heliotrope color, and its individual flowers were quite two and a half inches in diameter, and very close together. The third one was a clear sky blue, as good a blue as the well-known Belladonna, without even a suspicion of violet.

The next smaller truss I took from a fine plant of a very deep blue color with a dark brownish eye in the middle of each flower, the effect of which, in the garden, was a very pleasing contrast to the more usual light centered ones. The smaller flower bent over on the extreme left was put there because it was the pinkest delphinium in the garden and, I imagine, anywhere grown. But it was not a good pink, being a rather washed-out looking creature, and personally I don't like it. In time, however, we may raise a really good pink, one which will be a great addition to a collection containing every shade of blue and violet and mauve. There is a so-called white delphinium and I have seen it—a dirty-looking white, as if it had been dipped in mud and washed with a syringe. I hope amongst the one hundred and fifty seedlings I brought up last summer there will be none of this sort. If there is, it will certainly be among those eliminated and thrown away.

It is the custom for the nurseryman to split up or take rooted cuttings from his good plants and sell them under a name he has given to each seedling. These can, of course, be made to flourish and give satisfaction, and indeed it is the popular way of procuring a delphinium collection, but I have never so bought them, for I find it gives a much greater pleasure and a greater variety to raise them from seed. I have succeeded recently in so interesting my gardener in this that his admiration and enthusiasm have caused him to plant rows of seedlings in the kitchen garden to the exclusion of so many mere cabbages and potatoes. You can buy vegetables, but you can't buy such delphiniums all a-growing and a-blowing in your garden! The small amount of patience required for the process is well rewarded, and I would recommend every good gardener to start at once this fascinating hobby.

Early American Household Pottery

(Continued from page 31)

New Jersey and in southern Connecticut. The quaint slip ware pie-plates, with their mottoes in yellow slip, smack of Colonial farm days—"Hard times in Jersey"; "Good for Amelia"; "Money Wanted"; "Chicken Pot Pie"; etc., while the pie-plates with central medallion portraits of George and Martha Washington and of Lafayette were made in numbers by George Wolfgang at River Edge, Hackensack, N. J., about the year

1830. All of this early Dutch pottery is well worth collecting.

The early earthenware of Massachusetts, Virginia and the Carolinas was fashioned somewhat after the pottery made in England during the 17th Century, to which it bears a strong resemblance.

In Colonial Massachusetts earthenware was made at Peabody, Weston and
(Continued on page 78)

Dodson Wren House, solid oak, cypress shingles, copper coping, 4 compartments, 28" high, 18" dia. Price \$6.00.

Dodson Bluebird House, solid oak, cypress shingles, copper coping, 4 compartments, 21" high, 18" dia. Price \$6.00.

Dodson Sexangular Flicker House, 16 1/2 inches long, 12 inches wide, 11 inches deep. Price \$6.00.

Dodson Purple Martin House, (cottage style) 28 compartments, 32 x 27 inches. Price \$16.00. Other styles up to \$78.00.

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The subject really deserves your serious consideration, since the health of the entire household may be undermined by a poorly constructed water-closet outfit. A shallow water seal may permit sewer gas to escape into the room, permeating the whole building. A lack of water surface may constantly leave soil adhering to the surface. A constricted trap passage may clog with the inevitable hurry call for the plumber. Or perhaps you cannot tell whether the tank is of china, as it should be, or some other material, liable to stain or leakage. Again, the tank fittings may be the kind you've been used to in the past—frequently getting out of order, replacing rubber balls, floats and washers. So many things can happen!

Tepeco water closets offer no price advantage. But sanitary engineers tell us we are offering what you cannot be sure of getting else-

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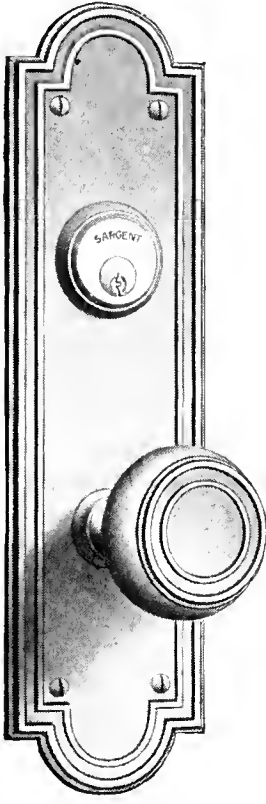
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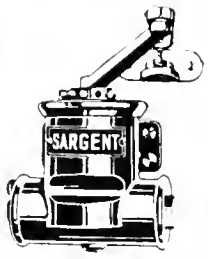
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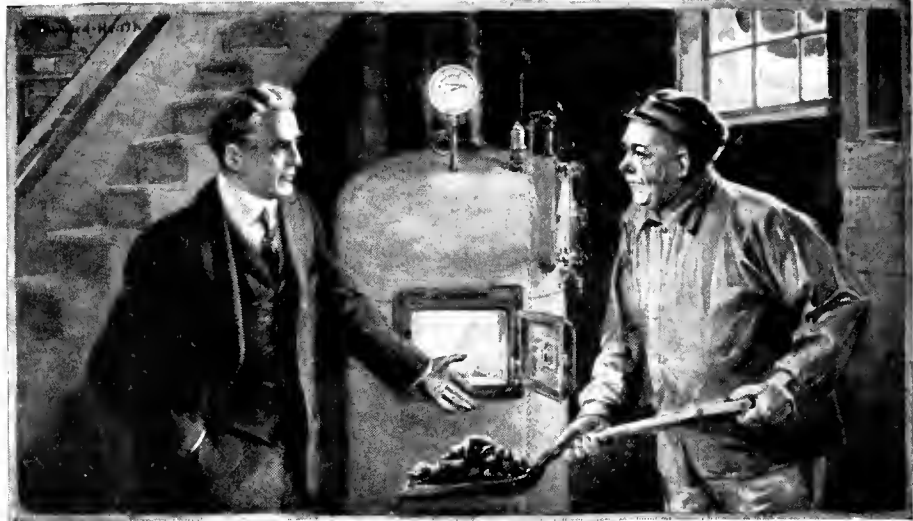
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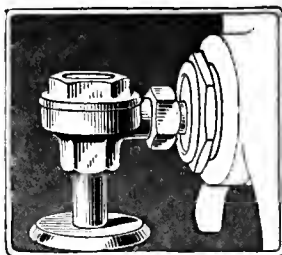
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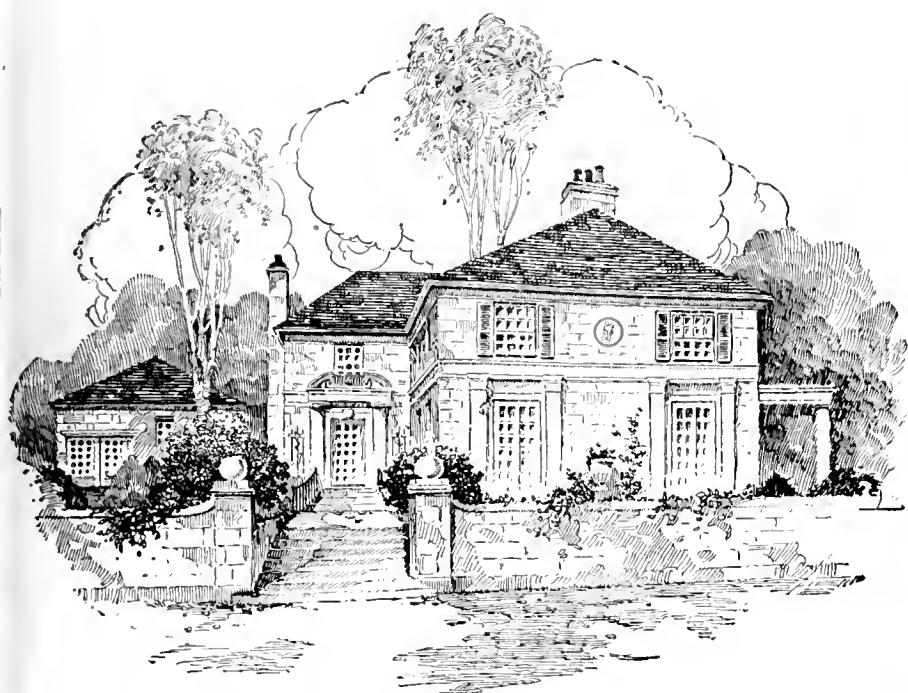


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My Architect or Builder is.....

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Early American Household Pottery

(Continued from page 74)

South Danvers. The two specimens illustrated have a deep black glaze on red earth and were made at South Danvers. With the pottery of Danvers is associated the story of Jothan Webb, the local potter, who was married on the eve of the Battle of Lexington. Near the end of the wedding feast, when called to join his company, he declared he would go and fight in his wedding suit and the next day he was among the first of his comrades to fall on the battlefield.

The Massachusetts earthenware made since 1800 at Somerset, Whately, West Amesbury and South Danvers is very beautiful, and one may find many tavern, buckwheat-batter and cider pitchers, glazed in single colors of red, brown, yellow, olive and tan of this pottery. These tavern pitchers are reminders of the old stage coach days and of cross-road inns, while no New England farmhouse kitchen of those days was complete without its buckwheat-batter and cider pitchers. The bean-pots went so often to the oven that no good specimens of those made in early days remain.

The early potters of Maine, New Hampshire and Vermont have given to America some very beautiful household earthenware. In a land of so much scenic beauty, a countryside of valleys, mountains, forests, lakes, rivers and streams, it seems natural that art should vie with nature, even the potter's art.

Rockingham Ware

Another interesting American earthenware is Rockingham pottery. This resembles the ware made in Rockingham, England. American Rockingham was first manufactured in Jersey City in 1845, and later in Bennington, South Amboy, Philadelphia, Baltimore, Pottsville, Pa., East Liverpool, Ohio, and in several other localities. The pitchers have over twenty different raised designs of American scenes and personages upon their sides, and for their historic illustration they will be collected and preserved. The first "Rebecca at the Well" teapot in Rockingham ware was made at Baltimore in 1852. The subject has been a favorite one ever since, and is still produced by the hundreds of thousands. As some may wish to know where the Rockingham ware spaniels were made, I have been informed that nearly all of them were made at East Liverpool, Ohio. Bennington made French Poodle dogs with baskets of flowers in their mouths, and one small spaniel as a paper weight.

Pennsylvania ware has been so learnedly written about by the late Dr. Atlee E. Barber and other writers, that it is unnecessary to say more about it here than that it adds great lustre and fame to our early American products in earthenware. Some of the mottoes on the Pennsylvania pie-plates read like the maxims of Benjamin Franklin, while others are philosophical or religious. Here are a few translations:

"Out of the earth with understanding the potter makes everything."

"To paint the flowers is common but God above is able to give fragrance."

Sing, pray, go on your way, perform what thou hast to do faithfully."

"I like fine things even when they are not mine and cannot become mine, I still may enjoy them."

The Bennington Factory

At Bennington, Vermont, scene of the famous battle, William and John Norton commenced making earthenware in 1792. After 1800 they made stoneware, then in 1849 one of their descendants, along with Lyman Fenton, produced the famous Bennington Ware. This ware has a flint enameled glaze, which for depth of richness of glazing and the glory of its color, has never been excelled in any household pottery. In some pieces the browns, yellows, greens, orange and blue are beautifully combined, the rocks and autumn colors of the Vermont forests. This Flint enameled ware is dated 1849 and is eagerly sought by collectors. The Bennington factory also produced Rockingham Ware with ordinary glaze, and was the first factory in America to produce Parian ware. This Bennington Parian ware was of excellent texture. As a rule, the design was marked "U.S.P.Co." On a ribbon scroll—United States Pottery Company.

Some lovely pottery was made near Portland, Maine, around 1820. It is of mottled greens and yellows with smoke balls floating around them in varying hues of brown and orange.

About 1825 a potter named Jeremiah Burpee made a trip through the Merrimac River valley, New Hampshire, seeking a bank of suitable clay for making earthenware. Finally his search was rewarded by the discovery of one near Pennacook in Boscawen Township. There he established a pottery, calling it "The Valley of Industry Pottery". Like a prophet of old, he saw in a vision the future of the Merrimac River valley, how it would come to be a great valley



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There is one object in your home that guests seldom see but is yet truly vital for their well-being and yours. Would you be willing to let visitors see the place in which your food is stored?

Perhaps careless servants have found the refrigerator too difficult to clean properly. Perhaps its variable temperature has permitted the first slight suspicion of decay.

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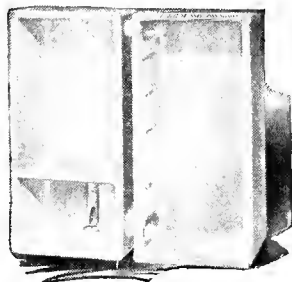
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Owing to the present shortage of skilled domestics, many households of necessity employ untrained assistants who have no idea of the proper use of a refrigerator. We will gladly send without charge our illustrated booklet which gives detailed instructions on this matter.

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JEWETT

SOLID PORCELAIN REFRIGERATORS

Gardening Lectures

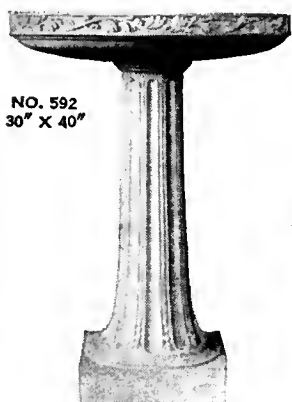
To garden clubs or individuals desiring to secure lectures on flower or landscape gardening topics we will be glad to make suggestions as to competent speakers. There is no fee attached to this service—all we ask is that postage for our reply be enclosed.



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NO. 227
20" X 14"



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30" X 40"

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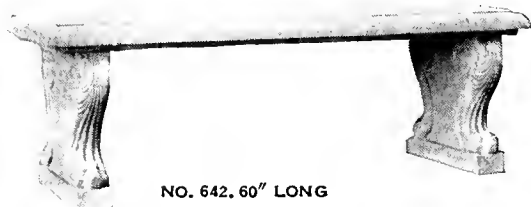
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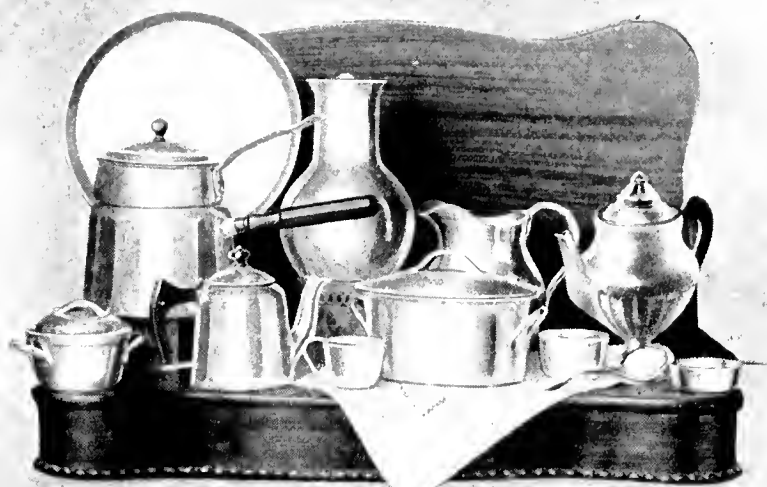
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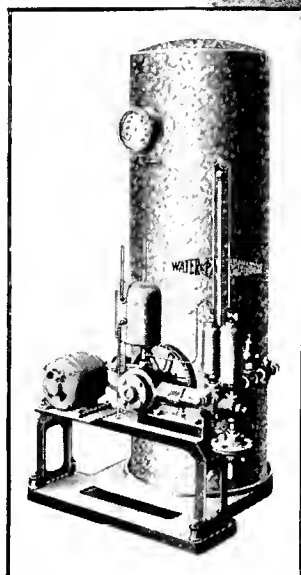
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Portfolio of Homes



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Stained Shingles



Brushing Up On Brushes

(Continued from page 53)



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mark. The brush you buy for your wall or your hardwood floor must not scratch, and must have nothing in its construction that can scratch. Likewise, the brush you buy for your toilet bowl must not scratch or wear the enamel and the bristles must be bristles, for if of fibre you will have your brush acting like a blotter. Your brush must clean and brush, it must not become a bacteria nestling haven.

Brushes bought for the radiator can get under the piano and into small spaces, but they are still brushes and the more things they brush the better, of course. Furthermore, bristles in a stove brush should not be stiff enough to engrave designs on the nickel-work on the stove.

The same may be said for the pot-scouring brush. It (if made of fibre or bristle) must not chip enamel or aluminium by any part of its construction.

The brush that fits its work saves time. For example, the brush that is meant for the toilet bowl should be shaped to fit the toilet trap. It should be so built that its wire will not rust; after it is shaken out it ought not to drip when hung up; the bristles should not mat or separate and should be so made as to bend to your will. If it is of fibre, this brush will mat and become of no avail in short order. Such a brush can be used as a bath-tub cleaning brush and will not break the back when functioning.

Baldness is the worst disease of bad brushes. Bristles and fibre must be stitched and anchored so as not to shed. The frosting brush would be a danger if a bristle were swallowed with a bite of cake. You probably know the agony of a clothes brush that sheds bristles.

The backless twisted-in-wire brushes give brush area on all sides, and are so secured that the bristle is fixed indefinitely. The brush that is all brush, which has no emerging back to scratch, and which brushes at every angle, saves time and extra effort, too.

The Protean Vegetable Brush

One of the most useful brushes on the market is the vegetable brush. A little brush whose uses are many. If there are a few in a household they can be used for washing vegetables, scraping silk from corn, scrubbing poultry, scouring pots and pans, cleaning white shoes, sprinkling clothes, for they hold enough water, and scrubbing dishes.

For the kitchenette today the sink brush and dish-washing brush with their long handles are a boon for the housewife, as she can keep her hands in condition by not getting them into hot water so constantly. These brushes have various other obvious uses besides.

Don't use paper to grease pans or glaze cakes; use a pastry brush. Of course this brush must be made without glue or cement so that it can be frequently washed in scalding water and the bristles still be where they should be.

A brush small enough for the percolator tube is to be had. It is good for teapot spouts, gas burner holes, typewriter interstices, etc.

Among other brushes to which you may need introduction are:

Wicker-Reed. This gets in the tiny places so annoying to clean with mammoth tools.

Refrigerator (or pipe brush). This is a fairy wand to keep off plumbers from your estate. Almost a pipe-dream in its general pipe-cleaning skill.

Hearth Brush. A good utilitarian tool for those owning not only a home but a hearth.

Radiator. Gets around a radiator as if it loved it. Can be used under piano, etc. Good for chandeliers, under oven or gas stove, etc.

Remember there are hundreds of brushes and that they are designed for every kind of thing, and best of all, there are companies who exist just to fit you out with brushes and who will advise you just what kinds to get.

Mops and Dusters

Just a word or two about mops, which are more and more coming to be made of cotton which, though not technically absorbent cotton, does absorb the dust. They are not oily, but chemically treated and so will not hurt the rugs. They should be of wire construction, no parts exposed so as to scratch. They must be of strong, enduring cotton, reversible, washable, with an adjustable long handle, usable for ceiling, walls, doors, windows, pictures, baseboards and floors; good for corners. The handle should be at least long enough to obviate all back bending.

Of course there is a dish mop for washing cups, pitchers or dishes, and the light weight wet mop, with long handle, of washable, reversible, corner-hunting, absorbent cotton yarn.

The duster that dusts and does not smudge is what is needed. The one that can dust finger marks off polished surfaces, absorb the dust and can get into difficult places without breaking the back or—more important still—the heart. These and many other brushes are to be had for your comfort and for the asking—and paying.

Many times in the use of fibre brushes, whether for personal or household uses, it is wise to immerse them completely in water for one-half minute and set them aside to dry, resting on the fibre face of the brush instead of the wooden back or on one of the ends. Laying the brush flat down permits the entire surface to drain in the shortest possible time. The object of dipping the brush in water before use is to overcome a factory defect which is possible in some factories, for once the fibres of the brush are dipped in water, the water is drawn up into the hole by capillary attraction and rusts the staple which is of iron wire; and as this staple starts to rust, it forms a bond with the wood that makes the anchoring permanent. Should there be one or two loose tufts, they will be cured by the rusting process.

After using the brush, shake out the water and place it face downward or standing on the bristles so that it will drain and dry.

We are not particularly interested in the manufacture of brushes, except to get what we pay for.

The handles of our brushes must be comfortable, smooth, long enough in some instances to save our backs from pain and short or small enough to fit our hands. In all cases they must be firm and reliable. The handles are preferably not joined with a swivel joint, as this is apt to turn. The clamp is a better fastening.

In the best grade of household brush most of the handles are of wood or twisted wire, treated so as to be practically rustless.

The nail brush and tooth brushes, of course, are often of French ivory and the handle is so made as to allow no dirt to remain in the handle. Often, too, the bristles can be taken out to be cleaned or replaced. (The hair brush is a story in itself.)

Brushes must be easily cleaned and cared for.

Brush racks can be bought or carpenters make them very simply.

Above all, we want a brush that brushes, whose bristles or fibres are anchored to stay, whose utility goes with years, not months, whose death depends not on use but abuse, and to whose employing we look forward with pleasure.

Individualism in Good Furniture

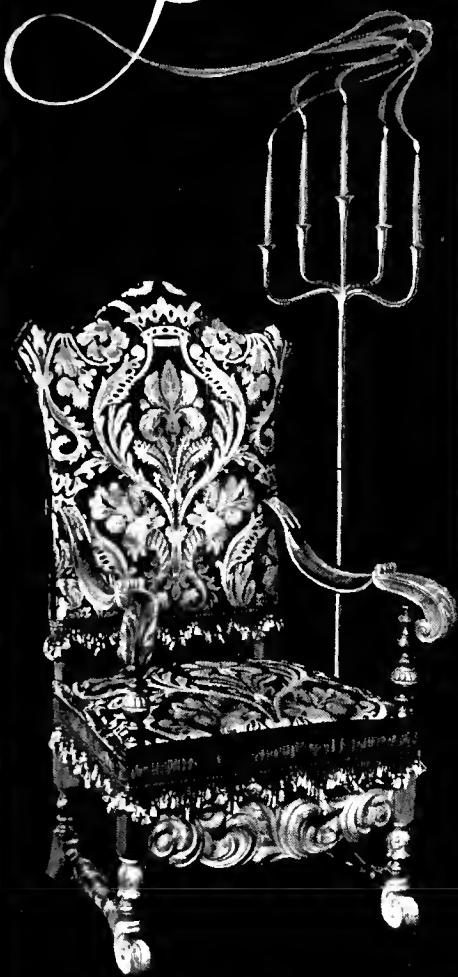
This solid walnut, polychromed, Italian Pilaster chair is upholstered in imported brocaded velvet.

The famous Italian motif carved upon the stretcher has never before been reproduced in furniture and typifies the indisputable originality and good taste characterizing all of the Elgin A. Simonds designs.

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"Period" Awnings
for Homes of Distinctive Character

THERE is a style in awnings that is good and correct, just as there is style and character in good old furniture and oriental rugs of genuine origin.

In awnings this style and character are expressed by their cut, their fit and their colorings.

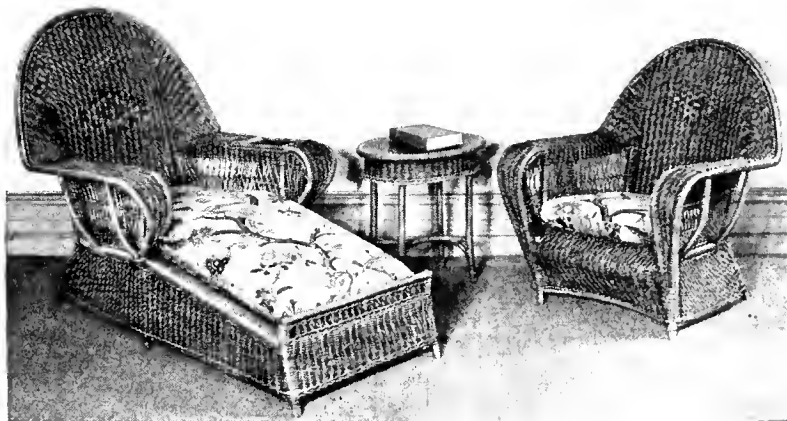
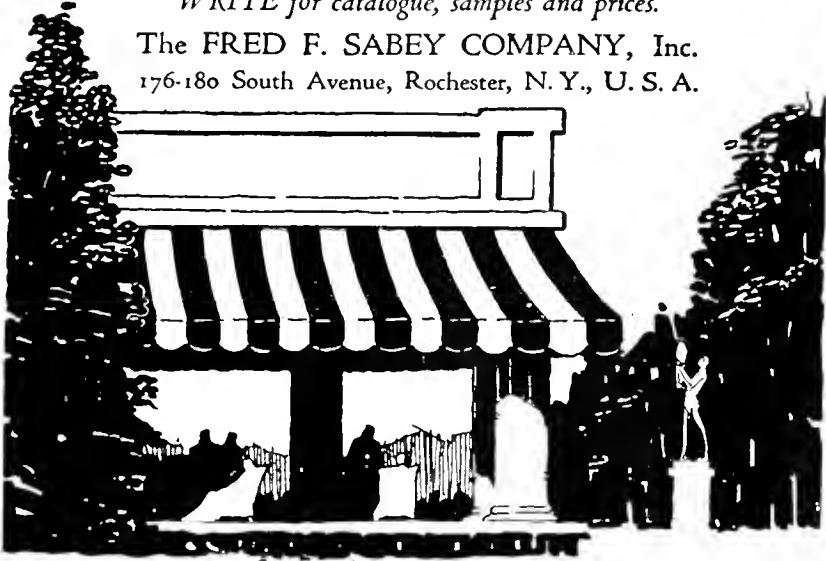
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The colorings of SABEY AWNINGS are exceedingly attractive and are so fixed that they will not fade. Sabey Awnings are made from an extra fine quality of canvas, stitched with the strongest, lasting thread, and mounted on frames of the highest quality rust-proof galvanized iron.

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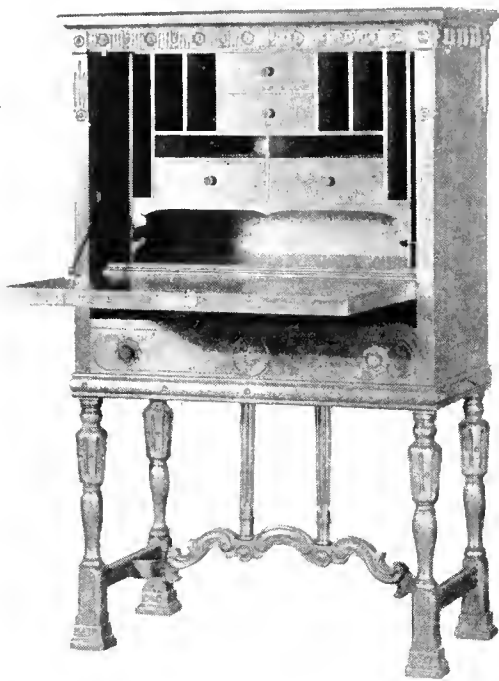
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THE clever adaptation of overlay carving and polychrome decoration of the Italian High Renaissance mark the Alberti desk as a good specimen of Tobey-made furniture. We shall be pleased to send you our brochure W.

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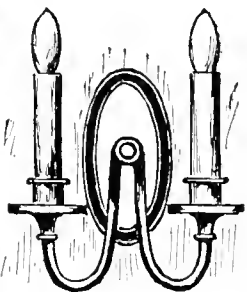
Bengals cost more than domestic rugs but are only a third to a fourth the price of Orientals.

Send 10c for portfolio of color plates.
Nearest dealer's name upon request.

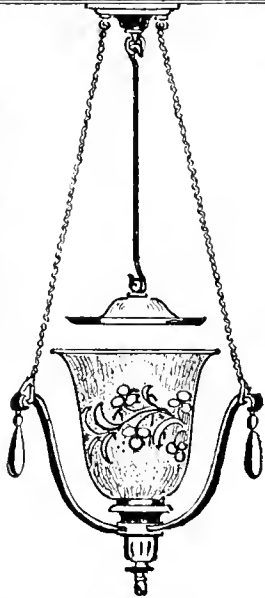
JAMES M. SHOEMAKER CO., Inc.
16-18 West 39th St. at Fifth Ave., New York

Kirman Reproduction

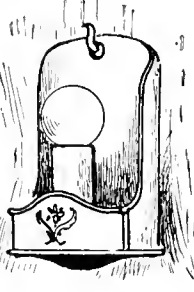
Typical Kirman coloring. Rose predominating; blue border; many shades of rose, ivory, sage, gold and light blue.



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THE most beautiful of all cur-
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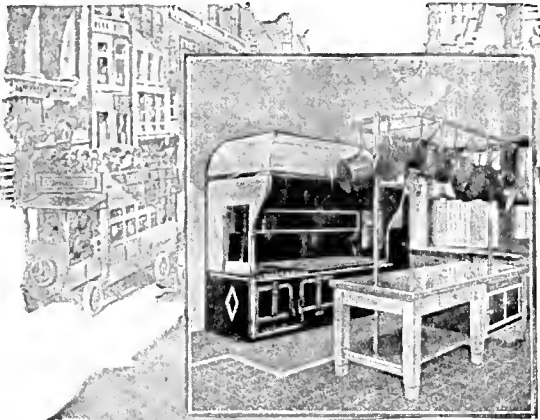
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Send for Circular of Designs

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Special Coal and Gas Range, and Cooks Table designed for Adolph Lewisohn, New York. Architect, C. P. H. Gilbert.

DEANE RANGES satisfy every kitchen requirement, because they are designed with a knowledge of conditions. The number of people to be served, the fuels used and the space available are some of the things we should know before we can submit suggestions.

Being master range builders, it is our aim to make the best. Naturally a Deane Range is more costly than an ordinary range, but it is preferred by those willing to pay for a superior product.

Like Pierce-Arrow and Tiffany, Deane is synonymous with quality.

Tell us the fuels you intend to use and the number of people to be cared for. We will submit suggestions and send you our catalogues.

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Radiator Obtrusiveness Overcome

There are ways — attractive ways — of overcoming the objectionableness of radiator obtrusiveness. Ways that can be planned when the house is built; or worked out afterwards.

How easily and effectively it can be done is told in our booklet "Radiator Enclosures."

You are most welcome to a copy.

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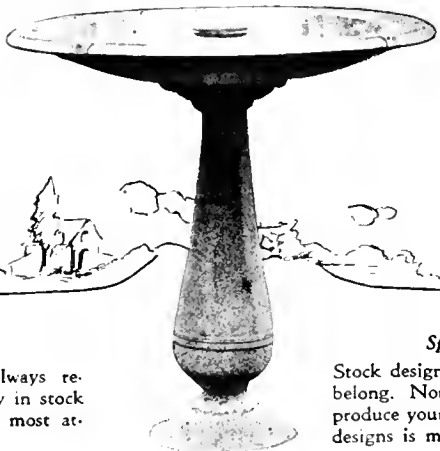
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Quaint Charm Plus Adaptability

In a Pinkham Braided Rug is blended all the charm, quaintness and simple beauty of the Colonial. Our Associate Designers are constantly achieving new effects in color schemes to harmonize with other decorations; rich, deep tones

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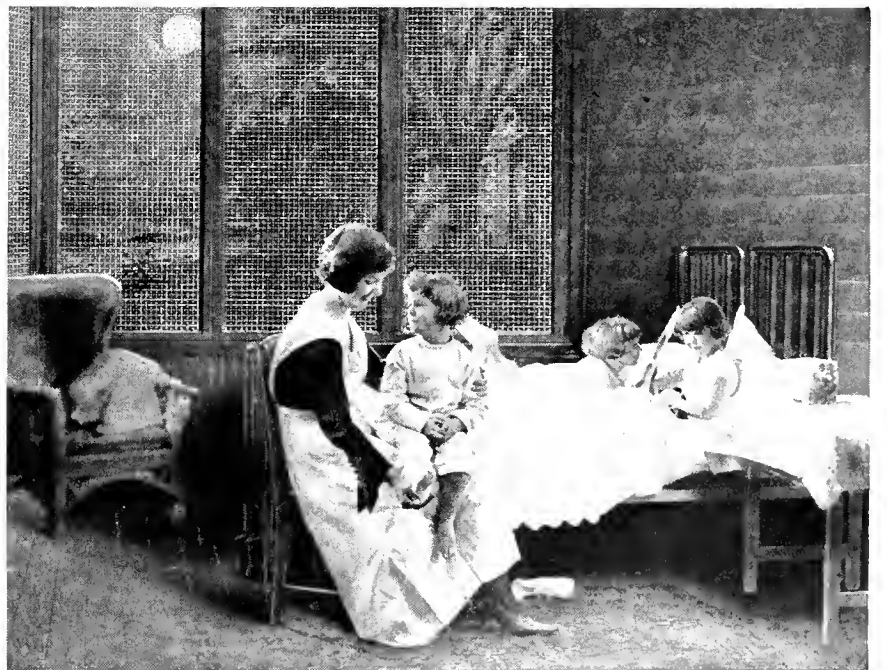
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NORRISTONE Garden Furniture



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Protect your home and the health of your treasures against germ-carrying insects night and day. Flies and mosquitoes are the greatest carriers of disease known. Keep them out. Screen your door and windows; screen your porches, and especially screen your sleeping porch—with PEARL WIRE CLOTH.

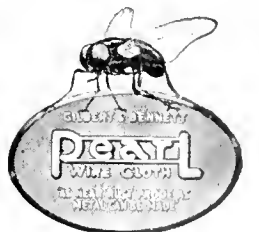
PEARL WIRE CLOTH is a health as well as a comfort necessity. Its patented metallic coating gathers no dirt—keeps it clean—makes it sanitary, beautiful and lasting. Lasts longer, and so is therefore most economical.

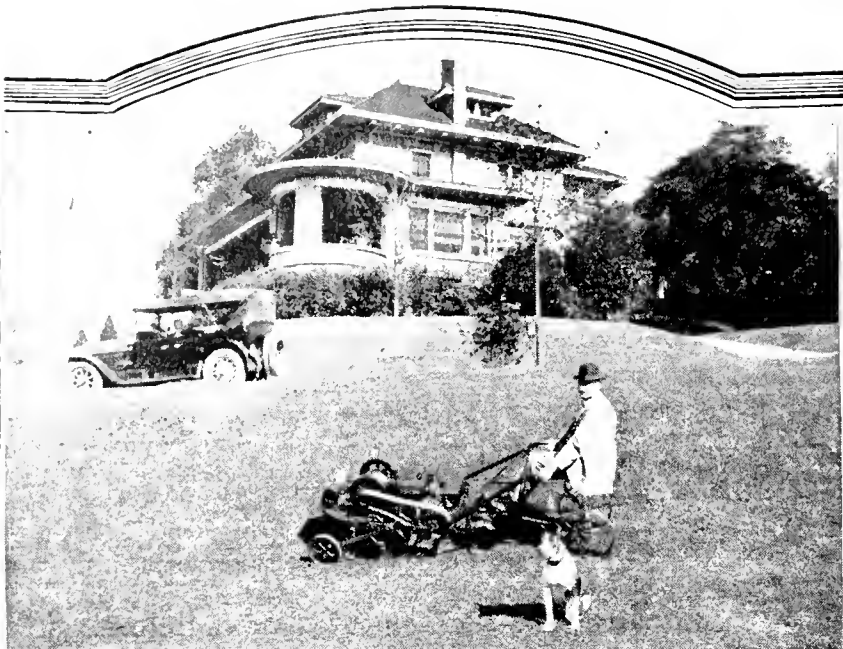
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Call on our local dealer or write direct for samples and literature if you're interested in screen material. Address Dept. "K"

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G & B PEARL is made in two weights—regular and extra heavy. The best hardware dealer in your city sells "PEARL."





Frank Davis Residence, Louisville, Ky.

Your Grass Cutting Problems Simplified

The work of taking care of large areas of grass is greatly simplified where Ideal Power Lawn Mowers are used. For one man with an Ideal can easily do as much work per day as five hand working men with hand mowers. Best of all, the Ideal, besides providing this big saving in labor, also does better work.

Moreover, any lawn that is cared for the Ideal way is always well rolled, because the Ideal is a power mower and power roller in one, and the sod is rolled every time the grass is cut. Authorities on lawn care agree that rolling is a vital necessity to any well kept lawn. That the Ideal is of great value in caring for large lawns is plainly evidenced by the thousands in use on private estates, municipal parks, college grounds, golf courses, ball parks, industrial grounds, school grounds, cemeteries, etc. Here are just a few names from the thousands of Ideal owners: Geo. W. Perkins, Riverdale, N. Y.; Springfield Park Dept., Springfield, Mass.; City and County of Denver, Denver, Colo.; Midland Golf Club, Midland, Ont.; Atkins Residence, Indian Hill, Ill.; Dr. C. E. Burt, Beverly Hills, Calif.; Princeton University, Princeton, N. J.

With riding trailer, the Ideal makes the most practical and economical riding mower possible to procure. Furnished either with or without riding trailer.

Special cutting unit can be furnished with mower for work on golf courses.

Any of our dealers will gladly demonstrate the Ideal for you. Special illustrated catalog upon request.

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IDEAL POWER LAWN MOWER



Does the work of

five hand mowers



At one spot in the new H. H. Rogers garden, flat brick steps create a terrace for a garden shelter which is placed naturally, as part of the garden wall

Garden Walls and Shelters

(Continued from page 59)

vines are fast covering the walls. Even from these unusual examples one can very well read the lesson of handling even so simple a shelter as a pergola or a rose arbor seat. In too many of our gardens we see them set out in the open without any apparent connection with other structures on the place. If the garden is not fenced in with a lattice wall, or with a hedge, then the stark nakedness of such garden shelters should be tied to the ground by shrubbery planted around them to give approach and background. Nor should these simple garden shelters be placed without regard to the lines of the garden itself. They should form the natural terminus for a garden walk or the end of the cross axis or the crossing of the two or more garden axes.

The Aristocrat of Shrubs

(Continued from page 51)

people forbade the pleasures of a garden, but it was in the well ordered beds of "simples" and herbs that the box found a home.

Later "company gardens" found favor, and each dooryard had a box-lined walk, and beds neat edged with the stiff twiggled box, and filled with the humble flowers our grandmothers loved. Some of these gardens still exist. The rigors of the winter winds and snows have not downed these sturdy plants.

In the South the climatic conditions were less severe and we find the box more abundant. But we must also remember that the people who founded their homes there did not turn their backs so emphatically on the mother country. Therefore they used more of the plant material with which they were familiar, and planted it after the fashion which was prescribed as correct in the 17th Century. The parterres were all box bordered.

One of the most popular designs in the southern gardens was a huge circular garden with a fountain or a large bush of box in the center where the hub of a wheel would be, and paths radiating from it like the spokes of a wheel, marking the box-bordered parterres. Then around the whole a hedge of box like a tire. Another popular form was to lay out a huge sundial with the figures made of small box plants.

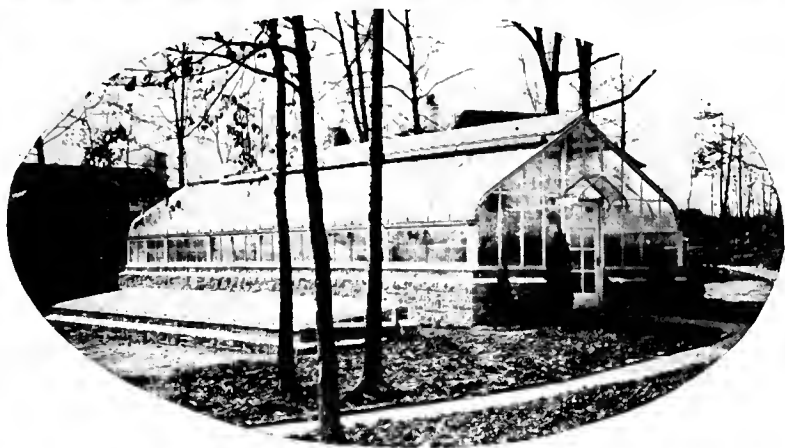
But now when the cry for the antique is loud, long and insistent, these old gardens are not to be found, because they are not. For although fragments may linger here and there, the old-fashioned garden in its completeness is a thing of the past. In Washington and other older cities of the South one may behold a sturdy bush thriving in a dirty, unkempt backyard, its pungent

odor noticeable above the smells of such a place. Again we find a tangled jungle where once was beauty and joyousness. Overgrowth and decay have laid their heavy fingers on it and stripped it of its loveliness, but the box still lives. Antique box, like old furniture, should be inherited. If it does not grow in your garden through the foresight of previous generations, there is but one way to procure it: the nurseryman.

Old box is now greatly sought after to produce immediate effects in elaborate garden schemes. People vie with each other in procuring beautiful specimens. Some of the prices are enormous. The more aged, perfect, or historical the specimen is, the more it costs.

One of the old box hedges is that which Betsy Patterson and her gallant and courtly lover, Jerome Bonaparte, brother of the great Napoleon, planted in their garden in Baltimore, before the shadow of a throne came between to mar and shatter their happiness. Through all these years this tragic romance has clung to the old hedge, and even now, when it has been moved from its old home, it is known as the Bonaparte hedge. Story has it that when the evening shadows creep up from Long Island Sound, and steal across to the gardens where this old hedge now stands, the spirits of the bygone days slip out from the cool shadows of the old bushes and re-live the vanished scenes of happier days.

But be this as it may, we must admit that the pungent, bitter, spicy odor of box steeped in the sun exerts a peculiar influence on our senses. It hypnotizes us and awakens within us hereditary memories. We re-create the days of yesteryear and feel the romance and witchery of the olden times.



Nature and the Greenhouse

*"Now Nature hangs her mantle green
On every blooming tree,
And spreads her sheets o' daisies white
Out o'er the grassy lea."*

—Burns

It's simply a matter of climate. And man supplements the work of nature by building a greenhouse, in which the climate is whatever he wills. So he grows roses, and violets, and orchids, and chrysanthemums, or whatever he pleases, whenever he pleases, regardless of nature's limitations.

And, speaking of climate, there is no greenhouse built that gives more complete climatic control than the V-Bar, nor that stands higher in all-around adaptability and efficiency. It is economical, too, both as to operation and up-keep.

You will find our photographs and plans interesting and instructive, and we shall be glad to show them to you.



W. H. Lutton Company, Inc. 512 Fifth Ave., New York

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What would you give to have a friend on whom you could absolutely depend, tell you what to do and what not to do, to make a success of fruit growing?

Here, in the form of a book by a leading authority, is such an ever ready friend to every grower and would-be-grower of fruit. Its name is "Fruits for the Home Grounds."

Besides all the rest, it is filled with invaluable information as to care and fare. The only book of its kind yet published. Worth many a dollar; sent for so little as 10 cents.

Your Home Grounds How to Plant Them

Liberty H. Bailey, of Cornell, has been induced to write another of his delightfully informative planting books.

In it, he tells you exactly the things you most need to know to successfully and lastingly beautify your grounds with shrubs, vines and trees.

In an almost mystic way he has anticipated and answered just the things most folks want to know, but don't know where to find out.

At last, then, here is a book that gives you real help, in a way easy to follow.

Sent for 10 cents each, through the courtesy of The American Association of Nurserymen. Write for them at once to the Secretary's Office at Princeton, N. J.



A Planet Jr. means a well-kept garden

Cared for with a Planet Jr., your garden not only yields better but also looks better. The same treatment brings quick growth and good appearance. A Planet Jr., by keeping down the weeds, strengthens the plants and gives a neat, even look to the rows; by turning and breaking up the soil,

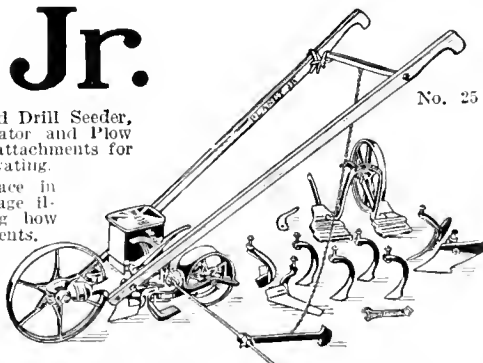
it gives to the roots a proper balance of air, sunlight and moisture, at the same time leaving that soft, crumbled surface which makes well-kept soil almost as beautiful as lawn. The healthy growth of the plants is in itself a pleasing and inspiring sight.

Planet Jr.

No. 25 Planet Jr. Combined Hill and Drill Seeder, Double and Single Wheel Hoe, Cultivator and Plow unites many garden tools in one, has attachments for all kinds of sowing, weeding and cultivating.

If you have a home garden, or space in which to plant one, write for our 72 page illustrated catalog describing and telling how to use all kinds of Planet Jr. implements.

S. L. ALLEN & CO.
Box 1110K Philadelphia



Cut Your Grass With Gas MOTOR DRIVEN 4 ACRE MOWER Does the Work of 4 to 5 Men

THE 4-Acre Power Mower is sturdy, compact and exceedingly simple to operate. It has a cutting capacity of four to five acres a day. Fuel costs less than 40 cents a day.

A powerful air-cooled motor of special design, gives a speed of 2½ to 3½ miles an hour. Traction power always under control from steering handle. Miniature differential simplifies steering. Makes backing and twisting unnecessary in close quarters. Runs in a circle as easily as straight away.

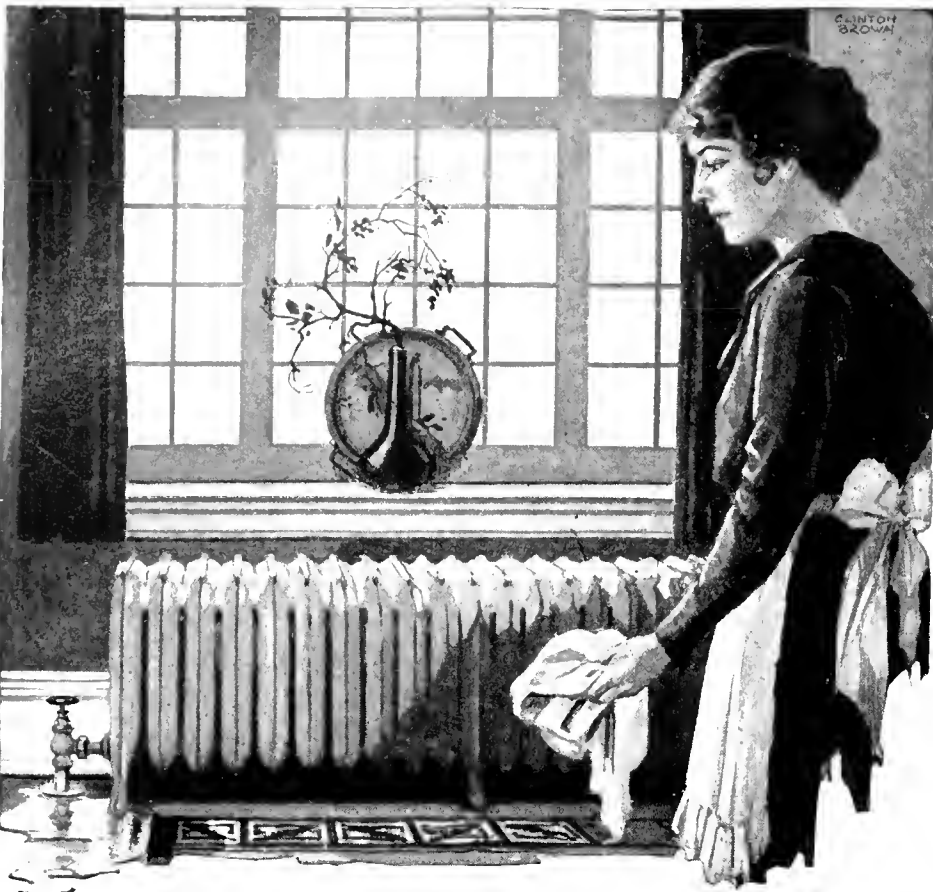
Independent clutch automatically stops cutting reel and prevents breakage in case of obstruction. Light weight (180 pounds) on roller is sufficient to smooth lawn without excessive packing. Metal enclosed driving gears and muffled exhaust make operation practically noiseless.

Surprisingly reasonable in price.

Write for catalog and complete information.

The Jacobsen Manufacturing Co.
15th & Clark Sts.
Racine, Wis.





The Chintz In Your Curtains

(Continued from page 37)

of the artist, exclaimed, "You should wear this, for it is you who are doing more to defeat England than I."

The English never developed such a distinct type of design as did the French under Oberkampf, but they did adopt, improve and modify those patterns that came home to them across the high seas of the world. A student of design can discover in the pattern of a fine English chintz a conglomerate mixture of motives native to a score of lands.

During our early Colonial days chintzes that came from England and India were the most important items for drapery usage. And today no material is quite so lovely for homes of Colonial and English Cottage tradition as the reproductions of the old printed goods. Given some yards of chintz and a little white paint, a dreary room will blossom like the rose.

Let your imagination gallop for a moment and perhaps you can hear the chantey songs of the capstan-bar or the tales of the clipper-ship races from

Shanghai to Baltimore, from Bombay to London, laden with the new spring tea and fine cloths. And when the ship was securely berthed, there was the captain riding to his home with a treasure trove of gifts from foreign ports; a dinner set of Canton ware, a fan of carved ivory, twenty yards of cream silk for a wedding dress, and enough chintz to drape the hall or drawing room.

When next you look through a range of chintzes, one of which is to make your home a bit more cheerful and make your life a little sweeter, try to remember this: that you are not purchasing a yard of woven cotton and an ounce of dye, but that you are obtaining something that will give your home an effect, and back of that effect are the age-old traditions of commerce and adventure, the study of chemists, mechanical engineers, artists and real craftsmen.

Dated Sept. 5, 1663, the following entry is found in the Diary of Samuel Pepys, "Today I bought my wife a Chint for to line her study."

My Garden in May and June

(Continued from page 50)

It is some of the older, cheaper sorts, however, that if I could I should buy by the thousand, to set hyacinths streaming through them in color combinations to charm the most indifferent eye. Katherine Spurrell, Mme. de Graff, Ariadne, Flora Wilson and with these the five hyacinths with which we have tried this spring a very successful experiment, a group of colors from deepest violet to "lavender-blue touched corn-flower blue"—a true color description from the list of a good dealer. The hyacinths were Enchantress, Schotel, Grand Maître, King of the Blues and Lord Derby. Fifty of each were set in long, loose groups among other loose groups of the daffodils, running down a slope beneath Japanese quince and cedar with a few yellow tulips to reinforce the color of the daffodils. This planting is only some sixty to seventy feet from the southeast corner of the house and lies in and out of an almost invisible wire fence and very near the sidewalk for a distance of about fifty feet.

Many are the passers-by who have enjoyed this picture with us this year. We see them stopping to gaze. Motors go slowly by this spot too, for this reach of flowers makes a bold, brilliant foreground for the gentle rise and fall of green lawn beyond, and in every light it is an example of fine color. The play of morning and late evening light is especially interesting on these rich violet flowers.

No finer spring has ever dawned upon our small place than that of 1919. A cool, wet May until about the 26th, when with sudden heat, waves and billows of bloom broke over the old bush honeysuckles and lilacs. There is nothing softer than the bloom of these Tartarian honeysuckles—the pink and the white, especially the latter, which with the deep color of its fading has a generally creamy appearance. The lilacs, clouds of purple, mauve and white, have drooped under their weight of color and scent except those like Ludwig Spaeth, which have the stiff habit of trees whose newer stems, even, are woody. Tulips have also showed what they could do, but, under a hot sun, their day of glory has been but a day. I have liked some fine groups of yellow tulips, raising themselves above the lavender phloxes of spring—Mrs. Moon, Avis Kennicott, Flava, Miss Willmott, *Retroflexa superba*, all beauties among spring flowers.

For a pink tulip, there was a time when I thought Inglescombe Pink the loveliest of all. I have now fixed the opinion upon the lovely Cottage tulip, Mrs. Kerrell. Is there any one unappreciative of the beauty of rose color as it appears in the soft clusters of buds and flowers of Bechtel's double-flowering crab? Let me say that this tulip, Mrs. Kerrell, blooming with me this spring below this crab-apple, is one of the sweetest of all May pictures. The relation of color is true, the relation of form is a delightful contrast. The tulip is one of great elegance of form, and, partly because I have it in half shade, of fine lasting qualities. Twelve bulbs are all I own. I could wish this number multiplied by tens and hundreds if I had place for them.

Under a drooping apple bough I sit at twilight of the last day of May. Before me is a plant grouping of much variety and charm and the air is filled with the fragrance of lilac and of lily-of-the-valley. The lilacs now, some twelve feet high, are in clouds of white, mauve, and purple bloom. Delicate whitish Persian lilacs are interspersed with those of French descent; the effect is a sumptuousness of bloom which cannot be surpassed. In what might be called a bay in these tall lilacs, a space some twelve feet wide and running back into the tall blooming trees for say six feet, this arrangement occurs. Against the tall lilac trees stands a young specimen of *Syringa pubescens*, a species of lilac heavy with delicate lavender-white bloom. The bush is about five feet in height and stands on an almost solid carpet of forget-me-nots. Before the lilacs are masses of bleeding-hearts in full flower—to the right, Clara Butt tulips. In the foreground of all this, a soft round mass of ribbon grass, with Clara Butt rising now again through the striped leaves; to the left, and also in the foreground, tall forget-me-nots in a long blue drift, and beyond these, lily-of-the-valley, blooming whitely to their tips against their stiff green leaves, "each one," as a remarkable English writer has it, "tenting in its little pavilion of green." The myosotis and the convallaria have naturalized themselves, run into each other, pink tulips and dicentra overhanging.

As I sit on the little platform of a June afternoon looking through the tracery of apple-leaves to the bright

(Continued on page 90)

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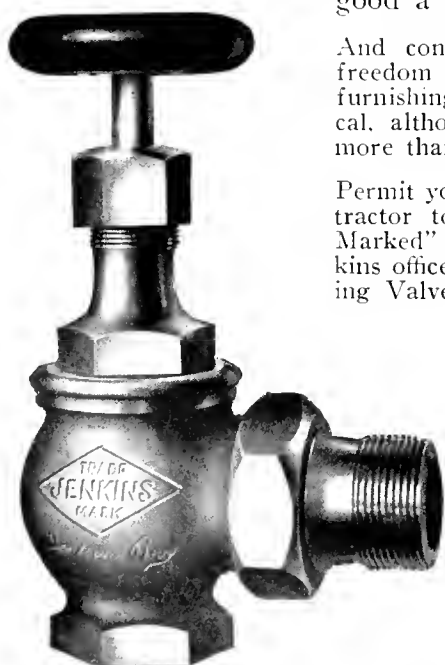
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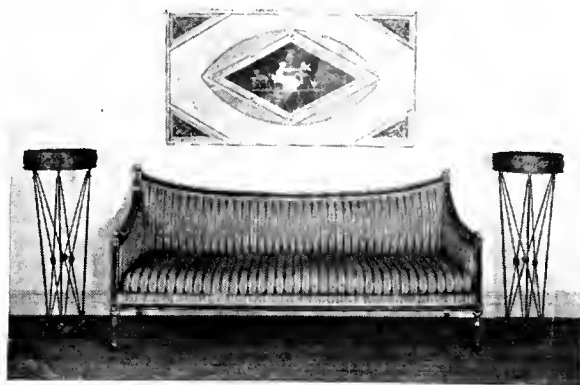
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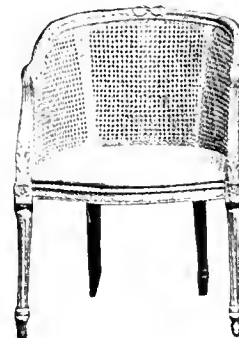
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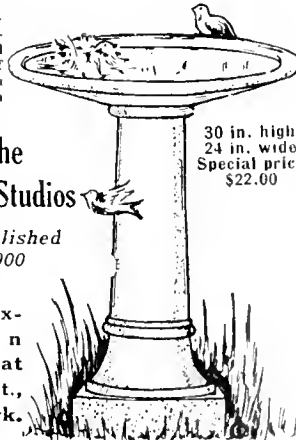
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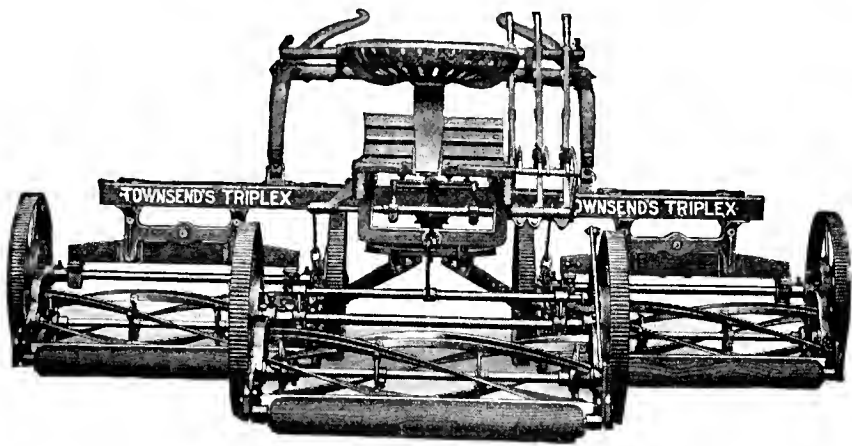
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My Garden in May and June

(Continued from page 86)

garden beyond, I am struck by the vast improvement made this year by the introduction of valerian in eight balanced spaces. Especially bold and good is this because its silvery flowers rise beside spires equally tall of the purple *Campanula lactiflora*, also in full flower. *Geranium grandiflorum's* low mounds of brilliant violet flowers form a lovely foreground from where I look, for these two taller subjects. This year I have this hardy campanula all over my garden. It is only three feet tall at present, due to fall moving, and next year it will probably exceed height limits; but for the present it is giving a most lovely

effect. The clear-cut flowers, the fine pointed upright buds, the uniform bright color of the bloom—these attributes make this perennial campanula valuable. Through a series of mishaps I have this year no Canterbury bells, but they are hardly missed, thanks to this vivid substitute from their own tribe. As *C. lactiflora* grows old, as it becomes established in its appointed place, there is a tendency to monotony of height in flower stem. Then we have a more or less uninteresting barrel-like effect of bloom. The remedy for this is division and moving in the early autumn.

A Cinderella Room and Some Others

(Continued from page 25)

and spacious, despite its ornate belongings.

Another room in this same house which shows a successful use of pattern against pattern is a bedroom papered with a delicately designed paper of pale gray on white, faintly checked panels spotted with a pastoral group of a shepherdess and her sheep. This paper also is finished at the ceiling with a narrow bordering of gray. The bed in this room is a very narrow Portuguese one, of walnut, with an interesting oval headboard exactly filled with a pattern of old red and white toile-de-Jouy. The flat valances and the plain bedspread are of toile-de-Jouy, which is very sophisticated in its beautiful design, very French in spirit, and yet absolutely pleasing against the restrained grisaille wall paper. The curtains, also of red and white toile, bordered with narrow cotton fringe, are merely graceful draperies around the windows. They are not used to screen the room from light, but to frame the sunlit, muslin hung openings agreeably.

In the Hall

The hallway of this house is very small, a mere passage leading into dining room and other hallways, but it instantly declares the unusual charm of the house to the visitor. Its wall spaces are plain green-blue paper, with wide borders cut from a Directoire paper. The one large wall space is filled with an old walnut seat covered with red velvet, and the entire floor space is covered with a circular Aubusson rug, a fragment of some old carpet, finished with a dark red wool fringe. The gilt barometer, very rococo in curves, is lovely against the dark blue wall. Small candle holders of white and gilt tin are the wall lights. This small space is a triumph in decorating, for there is nothing to be eliminated, nothing to be added.

Another charming treatment of such a small box-like room, whether it be a hallway or telephone closet or powdering room, is to cover the walls with a brilliantly colored paper of large design, and to frame the spaces with narrow bandings. Mirrors are always lovely against pictorial or flowering papers and plain borderings of color and gold give an air of great chic. One such little room was papered all over, ceiling and walls, with the twenty-five cent paper we found in the basement, the light blue spotted with pink and red geraniums. The tiny room was only large enough for a dressing table and a pair of stools, but it simply spills over with color, and we have only to leave the door open to bring spring into the oak hall from which it opens. The paper goes over its surface bandbox fashion, but where it touches the wood trim of doors and windows it is bordered by a dotted green band, an inch wide. The one win-

dow is hung with generous curtains of bright pink muslin, bordered with double ruffles of the widest footing we could find. The dressing table is a wooden box hung with petticoats of the same muslin and above it is a mirror in a rather coarse gilt frame. The toilet things are of red glass, some old, some new.

A City Dressing Room

Very different is the dressing room in a city house recently done. This little room opens from the main hall of the house, which is Empire in treatment, and a certain amount of Empire feeling has been brought into the guest's dressing room. The walls are papered with a plain white paper, the ceiling is whitewashed, and the decoration of the room comes from a brightly colored border of old Italian paper, cerise and sapphire and pink and yellow swags and fringes and garlands. The dressing table is a curving shelf, fitted into a mirrored recess. This recess was an accident of building, and was utilized in this way. The shelf is covered with a blue and yellow and cream striped silk. The two lamps used are of toile, black and gilt, with yellow silk shields. Old green glass vases hold bouquets of many colored flowers, and a few pieces of old glass and a small pin cushion repeat the gay cerise and blue of the wall paper border. The pictures used in this little room are old French color prints, with blue striped mats. The one chair is of black lacquer, covered with Victorian silk, sapphire blue, with bouquets of flowers in black medallions. The rug is a specially made one, of black fur. The washstand is an old Empire one of walnut and gilt which has been fitted with modern plumbing and a black lacquered bowl.

The plain white walls and ceiling spaces make the success of the brilliant paper border, which is the source of all color used in the room.

You can do surprisingly good things with these deep borders and narrow bandings. Rooms of large wall surface that ordinarily suggest wooden moldings become much more interesting if panelled with narrow bandings. In my old house in Connecticut I have used a number of these old-fashioned borders with totally different effects. The long double drawing-room, with its six chintz hung windows, its sky-blue ceiling, its whitewashed walls, and its bare floor of wide boards, seemed exactly the right place for an eighteen-inch Victorian border of blue swags, yellow tassels, and pink roses. This gay border is the only paper used in the room, and is applied directly to the rough whitewashed walls. It looks as if it were painted on, and is tremendously gay in the cool, scantily furnished room.

(Continued on page 92)



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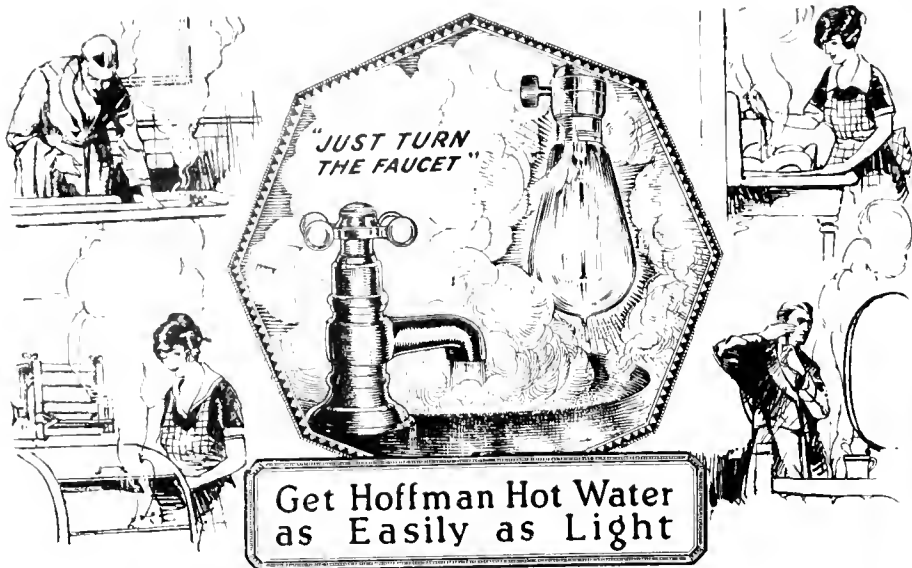


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A Cinderella Room and Some Others

(Continued from page 90)

Two other rooms in the same house were papered in imitation of paneling. One of these, a bedroom, had plain beige colored paper on the walls and ceiling. The wall spaces were papered with a two-inch paper "molding" of light brown and deep green, in panels as carefully drawn as if they had been of wooden moldings on a wooden wall. On the ceiling, circling the space where a light was dropped, I made a wreath of wall paper flowers and applied it. The floor of this room was painted in imitation of a Directoire Aubusson carpet, in pale biscuit brown, with white stars at irregular intervals all over it, and a three-inch border of dark brown following the wall. This floor was given several coats of shellac, and is a hard and lovely background to a few small bordered rugs. The curtains in the room are of brown glazed chintz covered with

pink and red roses and huge green leaves. The dining room is papered with the same beige colored paper, but this room I wanted to suggest a classic, rather than a whimsical, artifice, so its panels were formed of two-inch molding of pale blue and gray, in a Greek Key pattern. This room has a mixture of furniture, mainly a huge oblong walnut table and rather heavy white and gold Italian peasant chairs, and a bare floor of waxed boards. There are no pictures on the plain walls, but one heavy gilt mirror hangs over the mantel, and a small table in the corner holds a dozen pots of flowers, and a length of peach colored brocade is used on the table between meals, so that there is color aplenty. But the restraint of the pale tan walls and the cool blue and gray borderings is very desirable in a country house dining room.

House & Garden's Bookshelf

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By Frank Cousins and Phil. M. Riley. Little, Brown and Company, Boston.

THERE has long been need of just such a book as the admirable volume on "The Colonial Architecture of Philadelphia," with text by Phil. M. Riley and copious illustrations from photographs by Frank Cousins. It is a layman's book as well as a book for the architect.

We have, in the past, had many books touching upon early Philadelphia architecture, but these volumes have devoted themselves, primarily, to the lore of Colonial days in the old city, in which the surviving edifices had been concerned, rather than to the architecture of the first capitol of the United States as a main theme. The present book follows the latter plan and the prospective home builder and his architect will welcome it; nor can the visitor to Philadelphia help finding an interest in the Quaker City enhanced by a study of these clearly written and beautifully illustrated pages.

In their foreword the authors say, "Interesting as was the provincial life of this community; absorbing as are the reminiscences attached to its well-known early buildings; important as were the activities of those who made them part and parcel of our national life, the Colonial architecture of this vicinity is in itself a priceless heritage—extensive, meritorious, substantial, distinctive. It is a heritage not only of local but of national interest, deserving detailed description, analysis and comparison in a book which includes historic facts only to lend true local color and impart human interest to the narrative, to indicate the sources of affluence and culture which aided so materially in developing this architecture, and to describe life and manners of the time which determined its design and arrangement." The authors have succeeded in presenting such a volume.

The first of the chapters in the book is an outline of Philadelphia architecture in general, followed by chapters on Georgian brick country houses, brick city residences, ledge-stone country houses, plastered stone country houses, hewn stone country houses, doorways and porches, windows and shutters, halls and staircases, mantels and chimney-pieces, interior wood finish and public buildings. Fortunately the Philadelphia of today has not only a distinctive architecture in its brick, stone and woodwork, but a diversified architecture embracing both the city and country types of design and construction, a priceless

heritage which makes it, in extent, unique among American cities.

The illustrations are unusually fine. Their clearness and sharp focus reveal the detail essential to the student and every one of the ninety-five plates is interesting and a valuable record. The volume's index is carefully worked out, one of the most useful and satisfactory among the architectural books that have come the reviewer's way this season.

OLD BRISTOL POTTERIES

By W. J. Pountney. An import by E. P. Dutton & Company, New York

THE appearance of W. J. Pountney's "Old Bristol Potteries" will fill the hearts of collectors and connoisseurs of pottery and porcelain with delight. This new work is truly a monumental one and it will supersede Hugh Owen's "Two Centuries of Ceramic Art in Bristol," published in 1873, excellent as that pioneer work is, for Mr. Pountney supplements as well as covers the field of the earlier work.

It has long been regretted that more excavations have not been undertaken—often this has not been possible—on the sites of the early English potteries. Fortunately Mr. Pountney has been led both by his enthusiasm and his scholarly instinct to examine and make excavations on the sites of the old Bristol potteries, with gratifying results, as noted in this book. The author likewise appears to have dug into historical archives as assiduously, and a wealth of material discovered in consequence is embodied in these chapters.

As Bernard Rackham points out in a foreword which he has contributed to the volume, the wares of the early Bristol potteries were by no means easy to distinguish from some of those of their Dutch fellow-craftsmen of the period who were then employing the same technical methods, including the yellow lead-glaze on the back of dishes as a means of economy in tin, and very similar formal designs, down to the blue dashes on the rim, a feature which probably was introduced from Italy. Mr. Rackham says: "A pattern which the men of Bristol seem to have made peculiarly their own, and perhaps their most effective one, is that of tulips, fritillaries and other flowers springing from the lower edge of the dish or arranged in a vase, a theme unknown on the Continent, and probably not certainly to be associated with any other English potteries." Bristol delft ware enjoyed a wide and international popularity at the zenith of its manufacture. Notwithstanding (Continued on page 96)



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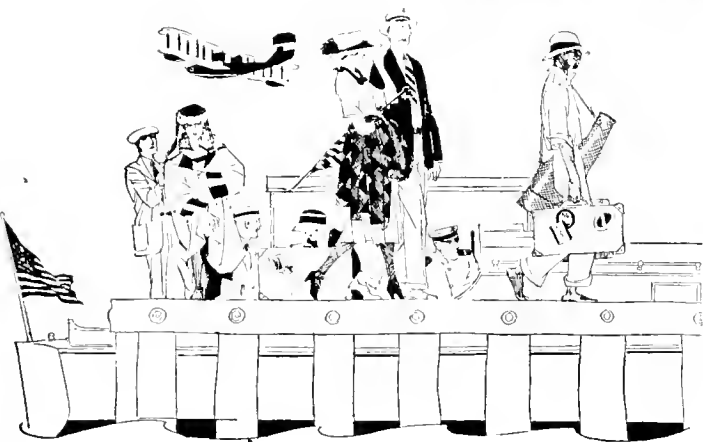
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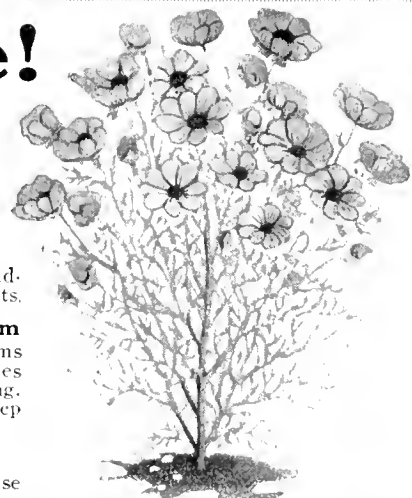
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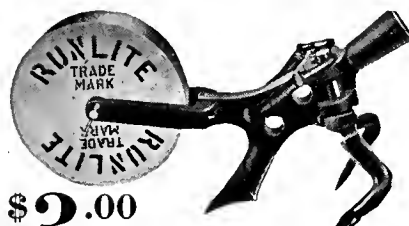
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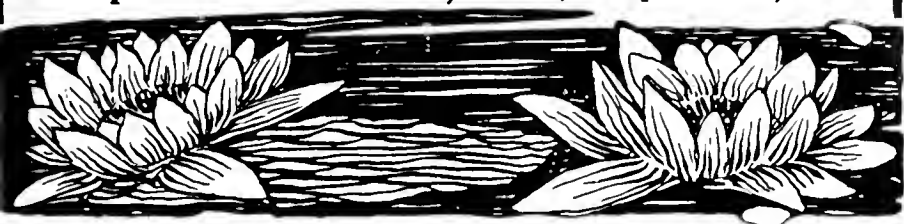
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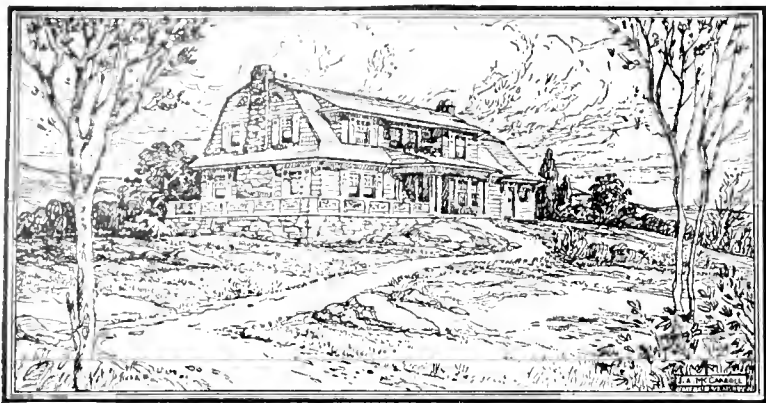
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House & Garden's Bookshelf

(Continued from page 92)



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standing this, fine pieces of the ware are uncommon enough and eagerly sought by collectors. The Brislington pottery, circa 1650, was probably the first either in or near Bristol to produce delft ware, while the earliest porcelain works were started about the year 1745.

The twenty-eight chapters of the book are supplemented by an apprenticeship list of Bristol potters, a list of potters in the Bristol Burgess list and a schedule of deeds of the temple pottery. Over ninety excellent half-tone reproductions and a map of Bristol in the 18th Century, showing the principal potteries, illustrate what must be regarded as a very important contribution to ceramic history.

OLD ENGLISH FURNITURE AND ITS SURROUNDINGS FROM THE RESTORATION TO THE REGENCY
By MacIver Percival
Charles Scribner's Sons, New York.

IN his new book, "Old English Furniture and Its Surroundings," MacIver Percival shows himself thoroughly qualified to treat of the subject. While the 203 pages of Mr. Percival's work neither pretend nor can be expected to be exhaustive, they do, nevertheless, present a clear and definite outline of old English furniture from the period of the Restoration to the Regency. The four divisions of the book—I. The Restoration, II. The End of the Seventeenth Century and the Early Eighteenth, III. Early Georgian, IV. Late Georgian—each contains profusely illustrated chapters on furniture, permanent decoration, upholstery, including wall and floor coverings, table appointments and decorative adjuncts. We have not had a book on English furniture on this plan until the appearance of this volume by Mr. Percival. The illustrations, fortunately, are of typical specimens of the style in vogue at their respective periods, wherein lies their especial value to the student who wishes to follow the evolution of the English interior through the periods here considered.

The last third of the 17th Century, as Mr. Percival points out, found English domestic architecture in a state of transition. The influence of the Renaissance was reaching forth to England, which had been slower than the Continent to come under its dominion. Pepys, Evelyn and other diarists of the period, give evidence of this fact in their observations, and also of the taste in interior decoration which accompanied the architectural innovations. Mr. Percival tells us much of interest of panelling, stairways, floors, ceilings, fire-places, in the Restoration chapters.

In the second division of the book we learn how, beginning with the King and Queen, who were adding to and generally refurbishing Hampton Court, all ranks of Society were taking steps to

house themselves in accordance with the new ideas of beauty. Defoe, in 1722, expresses amazement at the number of houses that had been erected at the beginning of the century, which gave to London "almost a new face." The furniture of this second period was also of great interest, although showing great divergence. However, a fine feeling for proportion and an appreciation of the decorative possibilities of wood (nearly always walnut until the introduction of marquetry c 1675), as a material distinguished it. The beginning of the Early Georgian period found architecture thriving, and every gentleman conversant with "The Orders." Interior fittings witnessed a change of fashion and the introduction of mahogany gave a wood best fitted to express the English version of Rococo. The late Georgian period dates from about 1760 and the new spirit in domestic architecture—a classical type but more graceful and relaxed—was met on the threshold by the ideas of the Brothers Adam, followed by a host of imitators. The furniture which was demanded with the changes of 1760 was later to crystallize into what we term Sheraton, although Chippendale was so firmly rooted in the affections of householders that the newer furniture gained ground somewhat slowly, despite Sheraton's somewhat spiteful pen. All of these things Mr. Percival dwells upon at length in a delightful manner and informative way and the book is blessed with an excellent index, a virtue which cannot be encouraged too greatly.

TEN GOOD BOOKS ON INTERIOR DECORATION

"INTERIOR DECORATION." By A. L. Rolfe. Published by The MacMillan Company.

"INTERIOR DECORATION FOR MODERN NEEDS." By Agnes Foster Wright. Published by Frederick Stokes & Company.

"PRACTICAL AND ARTISTIC HOME FURNISHING AND DECORATION." By Alice M. Kellogg. Published by Frederick Stokes Company.

"THE ART OF INTERIOR DECORATION." By Grace Wood and Emily Burbank. Published by Dodd Mead & Company.

"THE HOUSE IN GOOD TASTE." By Elsie de Wolfe. Published by The Century Company.

"THE NEW INTERIOR." By Hazel H. Adler. Published by The Century Company.

"THE PRACTICAL BOOK OF INTERIOR DECORATION." By Eberlein, McClure & Holloway. Published by J. B. Lippincott & Company.

"A HISTORY OF LACE." By Mrs. B. Paliser. Charles Scribner's Sons.

"A LACE GUIDE FOR MAKERS AND COLLECTORS." By Gertrude Whiting. Published by E. P. Dutton & Company.

"THE LACE BOOK." By N. Hudson Moore. Frederick Stokes & Company.

Notes of the Garden Clubs

THE Bedford (N. Y.) Garden Club was founded in 1911, and the President is Mrs. Rollin Saltus. There are 100 members, women representing Mt. Kisco, Bedford Hills and Katonah, who meet monthly from March to November inclusive, and whose qualification for membership depends upon their actually working in, or planning and planting their gardens.

The program for 1920 included a paper by Katherine Mayo on garden books and one by another member, Mrs. Frank Hunter Potter, on annuals, for which she supplied a planting plan offering a plan for the best bed of annuals grown by any one in the local-

ity. Mrs. Potter's article was published in the local newspaper. A meeting, held in the Community House, and open to the public, was addressed by Mr. Fletcher Steele, on "Village Gardens versus Neglected Real Estate," and the Garden Club offered a prize for the best plan for developing the grounds of the Community House, the accepted design to be used by the Club in planting the grounds.

Most of the meetings are held at the homes or in the gardens of members, and upon one occasion stereopticon slides of their gardens were shown, the slides being later donated to the Garden Club.

(Continued on page 98)



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Write us for booklet *Soft Water in Every Home*.

The Permutit Company
440 Fourth Ave. New York

Notes of the Garden Clubs

(Continued from page 96)

Club of America's Library of Slides. In June an exhibition of flower arrangements was held in the Court House, open to everyone, a popular vote awarding the prizes; and in September, at the Flower Show, a special feature was the exhibits by school children, to whom the club had distributed seeds in sixteen districts, and giving prizes for the best specimen and collection of vegetables and flowers. In October several neighboring Garden Clubs were entertained and shown the gardens of the hostess club. It is planned to arrange a joint flower show, probably in Rye, under the auspices of seven Garden Clubs, in June, 1921.

A number of the club members have written for publication or lectured, among them being Mrs. Arthur H. Scribner, who is an authority on bees, and Miss Delia Marble, who was chairman of the Executive Council of the Women's Land Army. The club co-operates in maintaining the first camp of Farmerettes in the country. The most important achievement of the club, apart from its horticultural activities, was the establishing, during the War, of the first community dehydrating plant in the East.

THE Garden Club of Lookout Mountain, Tennessee, of which Mrs. T. H. McClure is the President, was founded in 1916, and is composed of about 50 women, who all work in their gardens. Meetings are held once a month, and exhibitions are arranged at the homes of Club members, some of whom have unusually lovely flowers, as for instance Mrs. Z. C. Patten, Jr., and Mrs. W. M. Lasley. A flower show is to be held for the first time this spring, and a dahlia show in the autumn. Mrs. Francis King has recently addressed the club on proposed plans for the future, and the chief project contemplated is the protecting and the developing of the great natural beauty of Lookout Mountain, by preventing the placing of any advertising billboards on or about the mountain and by planting evergreen and suitable supplementary shrubs along the roadsides, and also by seeing that the sidewalks are consistent.

THE Garden Club of Southampton, L. I., was founded in 1913 by the late Mrs. Albert Boardman and Mrs. Hoffman. There are 40 members, nearly all of whom do practical gardening, and meeting every two weeks during the summer season. The President of the club is Mrs. Harry Pelham Robbins. The 1920 program was partly as follows:

In June a competition for the flower arrangement for a luncheon table; in July an experience meeting, at which several members read accounts of their personal work and its result; and in August Miss Marian Coffin, the landscape architect, delivered an address. Also in August, a garden excursion was planned. The Garden Club has aided school children in the immediate locality to beautify their places.

THE Garden Club of Kenilworth, Illinois is composed of three groups, "The Anchusa," "The Bergamots," and "The Candytufts"—25 members in all, the first chapter (The Anchusa) being organized in 1915 and named in honor of the *nom de plume* of Mrs. Viber Spicer who acts as President of all the members, when required, and keeps them in touch with the Garden Club of Illinois and the Mid-West Branch of the Woman's National Farm and Garden Association, to which she belongs. The chapters meet separately, fortnightly, from May to October, but sometimes unite. There is an exchange of plants

and these are also donated to sales arranged by other clubs.

The members take special interest in visiting each other's gardens, socially. The Kenilworth Club co-operated with the Chicago Chapter of the Wild Flower Preservation Society of America's Loan Exhibit, held at the Art Institute of Chicago, in December, 1920, and January 1921.

Besides special articles on gardening, Mrs. Spicer has published two volumes of verse. One, entitled "The Skokie," contains a number of poems relating to gardens, and is named for the vast marshy districts northwest of Chicago. Mrs. Spicer's garden is only 100'x150', but is very artistic, planted three deep and is constantly in bloom.

THE Garden Club of Oak Park and River Forest, Illinois, of which the President is Mrs. Harry L. Clute, was organized in 1917, and includes both men and women in its membership of 200. Meetings are held once a month, usually in the afternoon, but sometimes in the evenings. The dues have been one dollar, but were increased Jan. 1st to two dollars. A guest fee of twenty-five cents is also paid, and to supplement the funds of the treasury, sales of flowers have been held in stores on Saturday afternoon, and in addition there is every fall a sale of winter bouquets made of dried flowers artistically arranged. Mrs. W. R. Corlett, one of the members, has written and lectured on the possibilities of using dried material decoratively.

The program for the 1920 meetings included, besides the more familiar horticultural subjects, Flower Legends and Music, Garden Poetry, and Flowers of Field and Forest. One evening meeting was devoted to a lecture on "The Forest Preserve" by Mrs. J. C. Bley, illustrated with a stereopticon by Mr. Rosenfeld, and on another evening "Happy Combinations and a Few Cultural Directions" was the subject treated by Mrs. James H. Heald (a member), who illustrated it with stereopticon views of the member gardens. Mrs. Russell Tyson, President of the Mid-west Branch of the Woman's National Farm and Garden Association, in December talked on Japanese Gardens she had visited, showing views she had taken of them herself.

On field days excursions have been conducted to "The Dunes," blue with lupins in May; to the extensive estate of Mr. W. C. Egan, rich in rare shrubs and with thousands of beautiful ferns; to the highly developed grounds and gardens of residents along the Lake Shore, such as at Mr. Harold and Cyrus McCormick's, where there is a lovely stairway of rocks, beautifully planted with rock plants, leading from the top of the bluff down to the water. At Mrs. Walter S. Brewster's place an afternoon was enjoyed in studying the series of separate seasonal gardens unified in the entire landscape design. The Club's chief plan for the current year is to establish a bird sanctuary in an oak grove between the villages of Oak Park and River Forest. The grove is owned by the Forest Preserve commissioners of the County who will co-operate with advice, etc., concerning the contemplated planting.

THE Garden Club of Harford, Md., of which Mrs. Bertram M. Stump is President, was organized in 1914 and is composed of 30 members, meeting fortnightly in summer, sometimes including men as guests. Practical work is done by all the members of the club, which has done much to increase interest in gardening and garden planting.

(Continued on page 100)

The Height of Dahlia Splendor



The wonderful new Decorative Dahlia, Patrick O'Mara, is now offered for the first time.

The flowers are a rare and beautiful autumn shade of orange-buff, slightly tinged with Neyron rose, 8 inches or more in diameter, on strong stems that support the flowers well above the plants.

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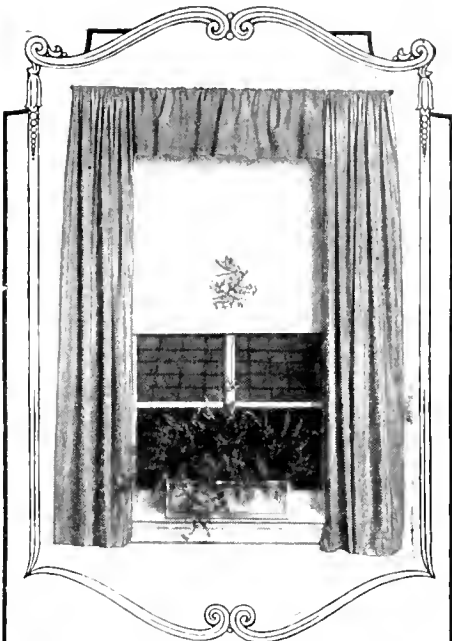
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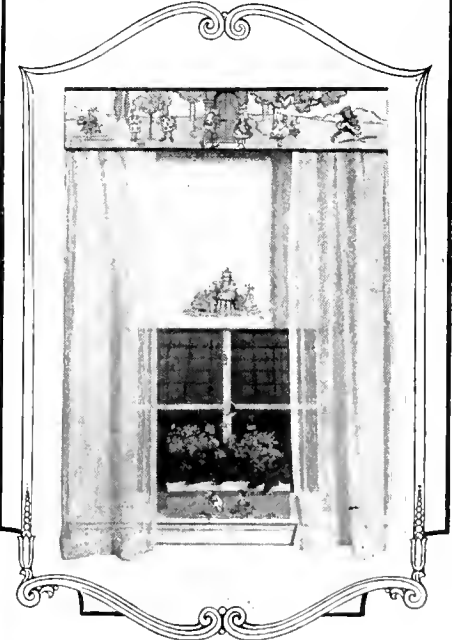
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Notes of the Garden Clubs

(Continued from page 98)



The Dogwood in Bloom

Flowering Trees

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THE Garden Club of Danville, Va., was organized 1918, and Mrs. William D. Overby is the President. There are 30 active women members, and 10 honorary, some of whom are men. Meetings are held every two weeks, the nine gardening months of the year, with spring and fall exhibitions held at homes of members, the flowers being afterwards sent to the City Hospital and the vegetables to the Orphanage, the grounds of which the Club hopes to lay out and plant soon with flowering shrubs.

A number of the members of the club have designed their own gardens, and prepare papers for the year's program which includes such subjects as grapes, vegetables, special flowers, etc., also the old English garden, the rock garden, and water gardens. One of the members, Mrs. Brimmer, after crossing the Beefsteak and Ponderosa Tomato, for years, has placed a new tomato on the market, and one meeting was devoted to explaining the culture of this new variety which Mrs. Overby has grown to the length of 14', cutting out all suckers, and gathering tomatoes averaging one pound and a half and running as large as two and a quarter pounds each. The late Maurice Fuld gave two lectures for the club to which friends were invited, and upon another occasion it entertained the State Federation of Clubs. The arousing of interest in gardening is considered the chief accomplishment of the Garden Club.

THE Garden Club of Evanston, Illinois, of which the President is Mrs. Leslie Hildreth, was founded in 1915, and is composed of 50 active women members, and includes men on the list of associates. Professor Waterman, the eminent authority on the Dunes, and Professor Atwell, the specialist in trees and their protection, are honorary members of the Club. At the monthly meetings the speakers are frequently from the University of Chicago and the Northwestern University, though sometimes from more distant places, even from England. When there is a subject of general interest the public is invited to attend. Topics which have been considered are gardens in relation to the home, color in various aspects, soil, scientific plant-feeding, botany as the foundation of agriculture, by Professor Henry Coles, and War Gardens. On field days a group of gardens may be visited by previous arrangement or perhaps a whole day is spent at one of the members' places, as at Mrs. Clay Baird's extensive fruit farm, which she has planted with plums, peaches in succession of about three months, and choice apples, all growing successfully on volcanic soil.

Another day a motor trip was made to Grass Lake, where a motor launch enabled the Club to view the lotus field. Two of the most successful of the numerous exhibitions held were arranged in a park in the center of the city, and there is an annual exhibition of asters, the flower selected by the school children of Evanston to perfect, prizes of money and ribbons being awarded. The Garden Club also conducts a spring garden market, where, in addition to the choicest perennials, sweet herbs, etc., annuals from the tiniest seedlings at a cent each to those in bloom, are sold so cheaply that even the poorest can buy, and the streets are joyous with flowers carried by young and old. There is a bargain table of surplus stock from members' gardens so that all who wish can have a hardy border.

Original garden work has been done by many of the members on their own grounds, including Mrs. William Nicholls, Mrs. Alfred Gross and Mrs. Gabriel

Slaughter. Mrs. Evans planned the garden of the Woman's Club and several school gardens. Mrs. Clinton Day planted a border on the Westmoreland golf grounds, and for years Mrs. David Noyes has had charge of the lovely gardens of the Glen View Golf Club. The chief concrete achievement of the Garden Club has been the Shakespeare Garden planted as part of the tri-centenary celebration and given to the Northwestern University, for whose grounds it was designed by Mr. Jens Jensen, the landscape architect, the planting being done by a member of the Club and her associates from a list of plants verified by the Shakespeare Society at Stratford-on-Avon. The Club maintains the gift. The most important new plans of the Club are the planting of some railroad banks and of memorial trees for the new high school. During the war bulletins were printed for school gardens and for some of the foreign residents. Also, money has been given to city gardens and for preparatory garden training for women.


The Evanston Garden Club belongs to the Illinois Audubon Society and the American Gladiolus, American Iris, and American Rose Societies.

THE Garden Club of Youngstown, Ohio, of which Mrs. R. P. Hartshorn is President, was founded in 1915, and includes 49 active and 18 associate members who almost all do practical gardening, and who meet monthly, excepting in December and August. The program is rather allowed to take its suggestions from the seasons, a special subject, such as strawberries, bulbs, etc., being assigned to each member, who is expected to be prepared to supply information and possibly give a talk on her specialty. At one meeting a landscape architect talked on lilacs and similar lectures are planned. Mrs. Willis Warner, one of the members, has especially studied the shrubs supplying birds with food in winter, on which she wrote a paper for the Club. Another member, Mrs. Martha Kneass, has done professional work, one of her chief examples being the designing and planting of the McKinley Memorial at Niles, Ohio.

A sale of plants and bulbs is held in October, the last one being arranged in the entrance arcade of a department store, and the funds realized have been contributed towards a scholarship for training an Ohio girl at the State Agricultural College; also part of the money has been contributed to the Woman's National Farm and Garden Association, of which the Club is a branch. During the war many of the members supervised community gardens, which also received their financial support, and Mrs. George Clegg, the President of the Club, organized and managed the Community House in which the girls lived while working on the farm. In addition, the members sent a large sum of money to France to be used for agricultural reconstruction.

THE Horticultural Society of New York is offering at the International Flower Show in New York, March 14th to 20th, two \$50 silver cups to be competed for by Member Clubs of the Garden Club of America. One is for the best bird bath with planting, not to exceed 50 square feet of floor space, or 7' by 7'; and the other for the best vase or basket of cut flowers, not less than 2' nor more than 3' in diameter.

The Garden Club of America, whose acting President is Mrs. Samuel Sloan, is also offering on the same occasion a gold medal for the best exhibit at the Show. On the committee to judge this exhibit are Mrs. Arthur Butler, of Mt. Kisco; Mrs. Pepper, of Philadelphia; and Miss Marian C. Coffin, of New York.




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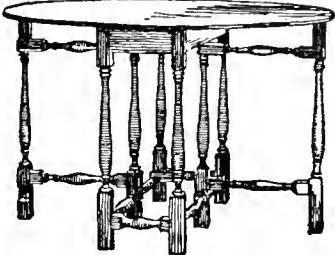
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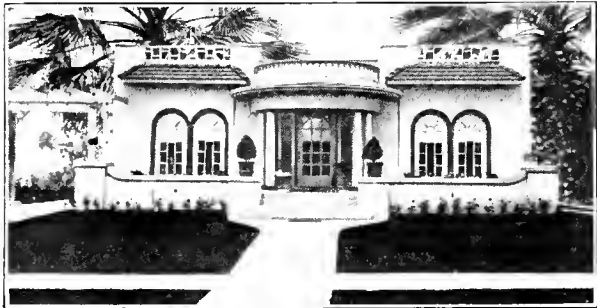
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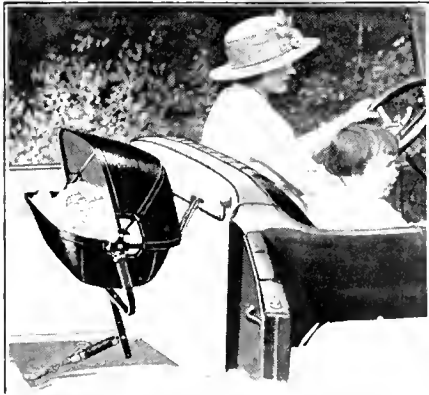
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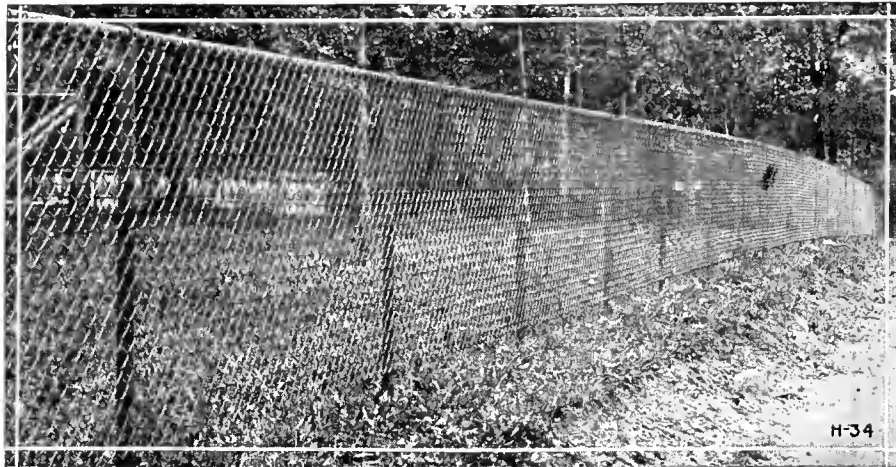
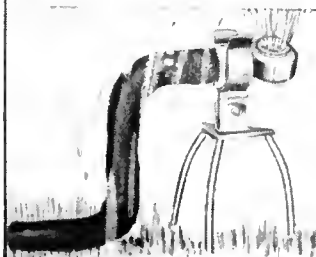


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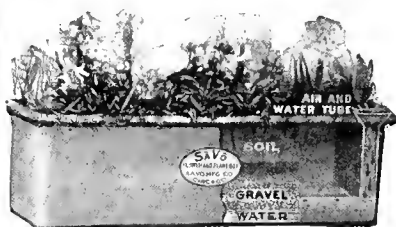
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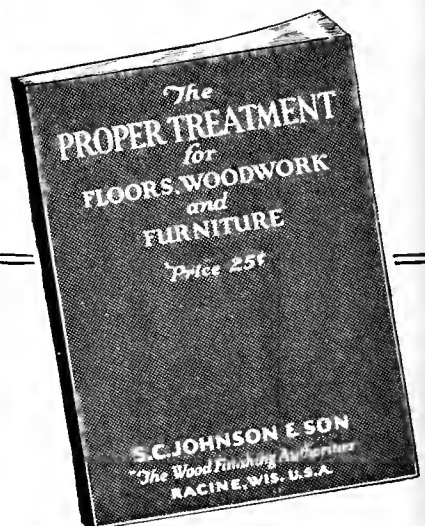
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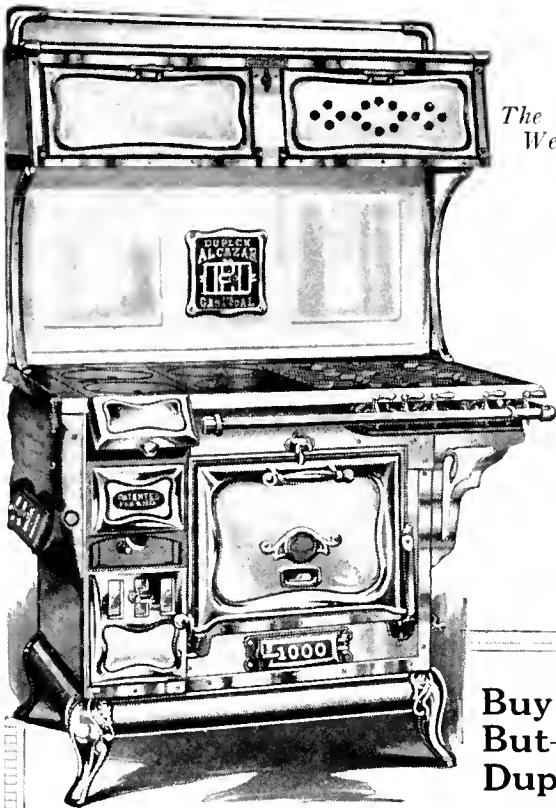
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FOR PLEASURE AND PROFIT



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First: Prune trees in a manner conducive to conservation and fruit supply.

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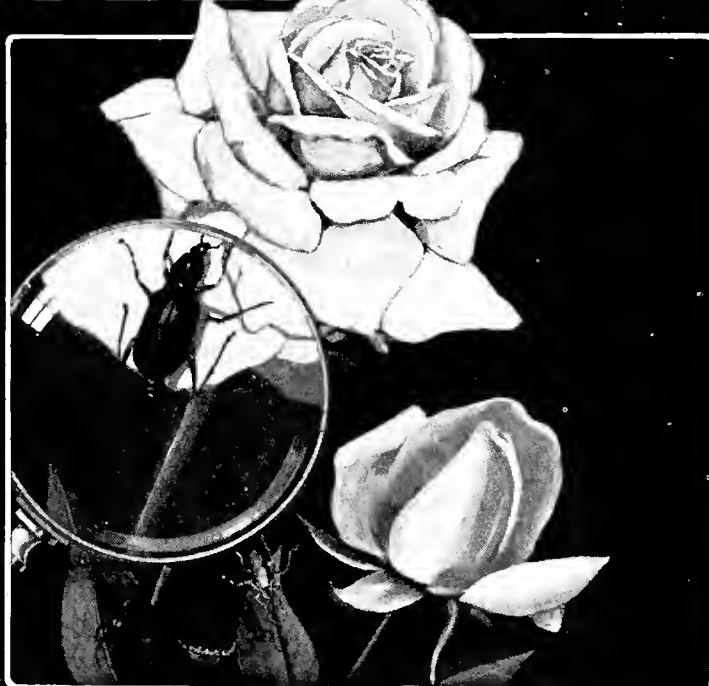
The inventor and producer of Salairacine has had a life's work and study in this Country and Abroad as an agriculturist.

Salairacine has proved one of the best Insecticides on the market.

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IT KILLS ROSE BUGS

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But he doesn't; he
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"A man who makes a garden should have a heart for plants that have the gift of sweetness as well as beauty of form or color."

WILLIAM ROBINSON
 "The English Flower Garden."

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English Primroses, Lily of the Valley and "Sweet Cicely" (Myrrhis odorata) with beautiful pale green fern-like leaves and fine white flowers, delightful for cutting.

Sweet scented Florentina Iris and old "Sweet Rocket" (Hesperis matronalis).

Clove Pinks and Sweet William, "Garden Heliotrope" and fragrant Day Lily (Hemerocallis flava). Scarlet "Bee Balm", the joy of humming birds.

Hemerocallis flava "so fragrant that it has earned the name Yellow Tuberose."


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 In "The English Flower-Garden."

"Meadow Sweet" and "Gas" plant (Dictamnus fraxinella) a favorite in old, old gardens, where for generations it has endured, giving off a sweet "Balsamic" scent, very noticeable at evening time.

This little collection of garden fragrance, twelve plants in all, will be sent, carriage paid for the sum of \$3.50.

Can we help you with your garden problems?
 Send for special spring list of surplus plants at reduced prices.

Pittsburgh **Mrs. Elsie McFate** Penna.
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Let Me Convince You

that the supreme flower of the present day, with its limitless variations, its wealth of coloring, its adaptability, its grace and charm, is

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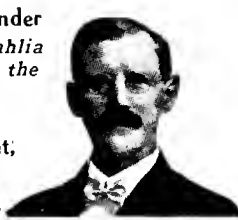
Madonna, Peony-flowered, white.
 Mina Burgle, Decorative, scarlet
 F. A. Walker, Decorative, lavender-pink
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 Achievement, Collarette, maroon, white collar.

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gives cultural notes on Dahlias, Gladioli, Peonies, Iris, Phlox, Chrysanthemums, Hardy Plants and Shrubs. Well worth your time. It's free on request.

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Six Western Hybrids

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Its 80 pages are profusely illustrated and contain advice about what to plant, when to plant and how to cultivate, with a special planting table and calendar. Write today.

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Hardy Lilies may remain year after year in the same place, growing sturdily and producing lovely blooms all summer long.

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When friends are in to dine, or when the family is alone, this should be the room of abundant cheer.

Liquid Velvet, the perfect flat wall enamel, radiates cheer. You'll be delighted with its beauty, its radiant yet restful glow, the air of hospitality it imparts.

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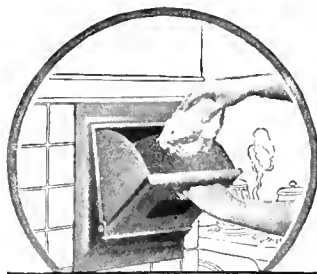
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THE SPECIFIED BRAND

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Drop All Waste Here—Then Forget It

KERNERATOR
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The door shown is located in the kitchen. Into it is put everything that is not wanted—tin cans, garbage, broken crockery, paper, sweepings, bottles, cardboard boxes—in fact all those things that accumulate in the home from day to day and are a continuous nuisance and dangerous health hazard.

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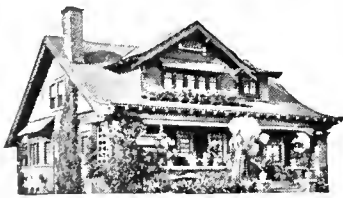
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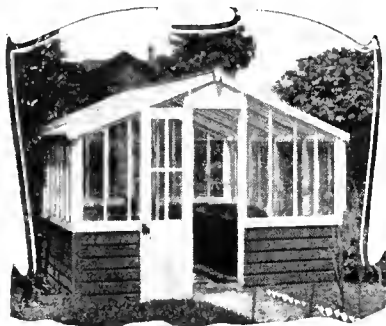
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—And the cost of owning and operating a Sunlight Double-Glazed Greenhouse is small compared with the abundant yield of vegetables and flowers under the heat-retaining Double-Glazing.

The working principle of Double-Glazing is based on two layers of glass with a 1/8-inch dead-air space between, forming a transparent "blanket" which lets in all the light and retains the heat, insuring earlier and hardier plants.

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"50% Cheaper Than Paint"

For Siding, Boards and
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Shingles.

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Stained with Cabot's Creosote Stains.
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cost less than half as much as paint, and they can be put on twice as quickly, halving the labor cost. The colors are rich, deep and velvety and they wear as well as the best paint, giving you twice the beauty at half the cost.

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If you desire to make your place more attractive and at the same time furnish protection to your property, write for the Stewart books of Fence designs. You will very likely find a design there that harmonizes with the architectural lines of your building, but if not, we will prepare special designs for you.

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When Summer Comes In At the Window

There are a good many things that ought to go out by the door. Now aren't there? Summer's the time to simplify—to put away your heavy hangings, to take up a rug or two. It's the time when chairs go into chintz and windows into muslin and rick-rack braid.

And there's a combination of wicker chairs and long shadows on the lawn and tea that is a part of summer outdoors—the part that a house contributes.

You'll find all the makings of indoor and outdoor summer in the

Summer Furnishings Number

M A Y

House & Garden

THERE are photographs of water gardens that will fill you with enthusiasm for this aquatic sport—even if you have to content yourself with sinking a wash tub in the ground, putting a little bluing in the water, and buying it a water-lily and three gold-fish.

And then just to show that life isn't all clipped hedges and still water, the editor suddenly became very practical and put in a page of wicker and willow furniture all full of prices. And one on floors—English and American—and how to paint and stain them in unusual ways.

THERE are photographs of a summer cottage, all light wall-paper and ruffled curtains and hooked rugs and sunshine. And—for you know how beautifully the English do it—pictures of a country house in that loveliest of English villages, Broadway.

If you are interested in sleeping-porches, you'll want to read the article on them in this issue. And if you're keen about houses and gardens, you'll like all the general information from the article on Viennese lace to the garden notes and the conversation on "pines and how to propagate them."

Begin now to get your House ready for the most Delightful Guest of the year - - - Summer. Reserve your copy of the April House & Garden now!

What Our Friend the Architect Told Us

Facts that Every Home Builder Needs on Construction

Vaulted and crowned ceilings made on metal lath add beautiful and rich effects to any house at small expense. Ten dollars spent in this way is equal to a hundred dollars spent in other ways. Use vaulted ceilings in halls, dens, dining and breakfast rooms. See small cut.

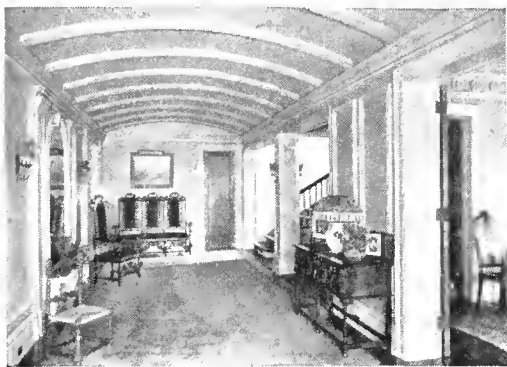


Beauty and dignified charm of stucco exterior and the infinite variety of treatment made possible by stucco are exemplified in this picture. This loggia is on the inner court of the residence of William V. Kelley, Lake Forest, Illinois. Architect, Howard Shaw.

Plaster on Metal Lath Won't Crack

"Use metal lath and you won't have plaster cracks," said the Architect to his friends. "Metal lath gives you beautiful walls and fire protection, also. I want you to send for a free booklet just published on this subject. It contains no advertising."

"Metal lath is a money saver," said the husband. "Is it expensive to put up?"



Vaulted Hall Ceiling, Plaster on Metal Lath. A Permanent, Rich and Inexpensive Embellishment.

"Metal lath costs nothing, as it pays for itself in saving repairs," replied the Architect.

"Think of the joy of having beautiful walls and ceilings that never have cracks," exclaimed the wife.

"Metal lath prevents cracks and stops fire," said the Architect. "Let me show you a new house where metal lath is being put up."

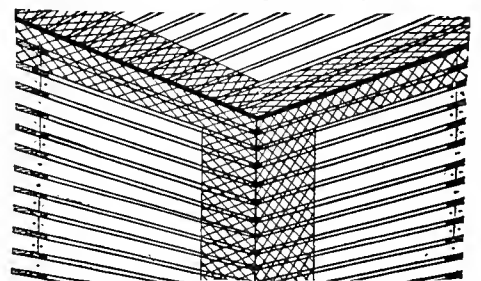
In the new house only part of the plastering was done. Other parts of the walls and ceilings were covered with a network of steel mesh. "That's metal lath," said the Architect. "When the plaster is put on the steel mesh is embedded in it, as in reinforced concrete. Plaster on metal lath will not crack."

"Is metal lath the reason why beautiful buildings and homes don't have plaster cracks?" asked the wife.

Metal Lath Pays for Itself

"Metal lath is what prevents cracks," answered the Architect. "Use metal lath and you will save all the ugliness of cracked plaster, and also the heavy expense of continual repairs. Metal lath is produced so economically now that everyone can use it. See here, how metal lath stops fire." He pointed to the steel mesh under the stairs. "Fire can't get through that plaster on unburnable metal lath."

"Beautiful walls and ceilings and safety from fire. I certainly want metal lath in our house," said the wife emphatically.



Detail of corner, showing a 12-inch strip of metal lath used to prevent unsightly corner cracks.

Send for Booklet

"You want to know all about metal lath before you build or buy," said the Architect. "Send today for that illustrated booklet. It is not an advertising booklet. It is full of pictures and information about interior plaster, also about stucco building. It's free, but the edition is limited. Write today to the Associated Metal Lath Manufacturers, 72 West Adams Street, Chicago."

Prevents Cracks Metal Lath Stops Fire

Associated Metal Lath Manufacturers

Dept. 1424, 72 West Adams Street, Chicago

Dear Sirs: Please send me your booklet, "The Essentials of Building." I understand it is free and there is no obligation, and no manufacturer's advertising in it. I am planning to build ☐ Yes ☐ No

My architect, or builder is

Name.....

Address

Free Booklet

No Advertising

Send This Coupon

Just send your name and address in this coupon for free booklet, "The Essentials of Building." No obligation. Edition limited. Don't be too late. Send the coupon now.

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DEPENDABILITY

EITHER in building a new, or remodeling an old home, stucco made with a finish coat of ATLAS-WHITE Portland Cement will prove most economical, permanent, fire and weather resistant, as well as the most readily expressive of your architect's or your own individual ideas in contours, lines and textures.

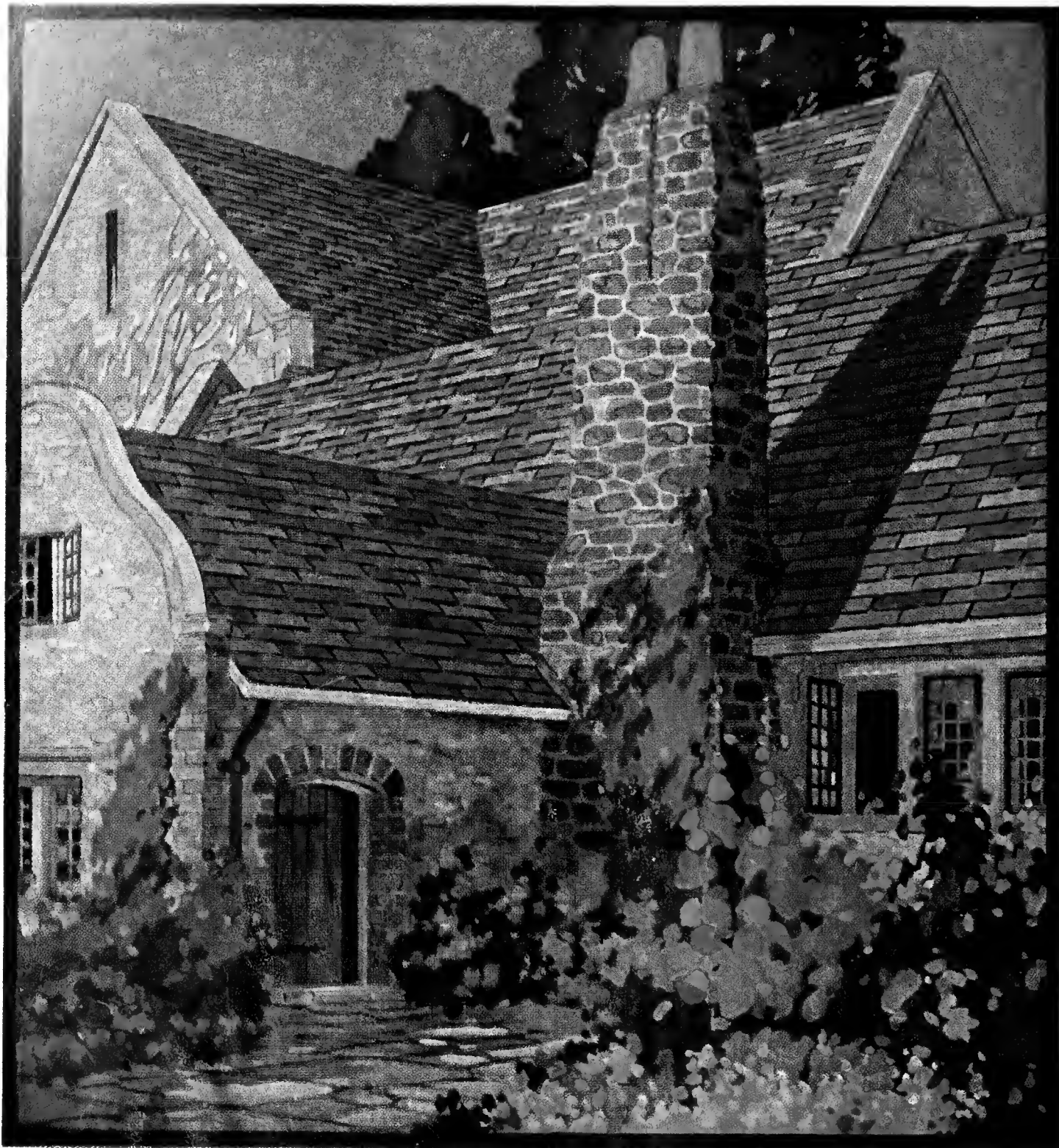
Write for Atlas literature on any form of stucco construction in which you are interested.

THE ATLAS PORTLAND CEMENT
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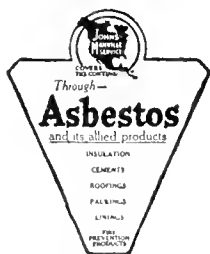
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JOHNS-MANVILLE COLORBLENDE ASBESTOS SHINGLES *The Aristocrat of Firesafe Roofings*



A COLORBLENDE roof not only lends charm and unusual distinction to the home it covers, but affords complete protection from the elements and the menace of the roof-communicated fire. Colorblende Asbestos shingles are absolutely fire-proof and impervious to rot and decay. And these qualities in other Johns-Manville roofings render each type the best for its particular use: Built-up Asbestos Roofings, Asbestos Ready Roll Roofings, Corrugated Asbestos Roofings—all given highest ratings by Underwriters' Laboratories, Inc.

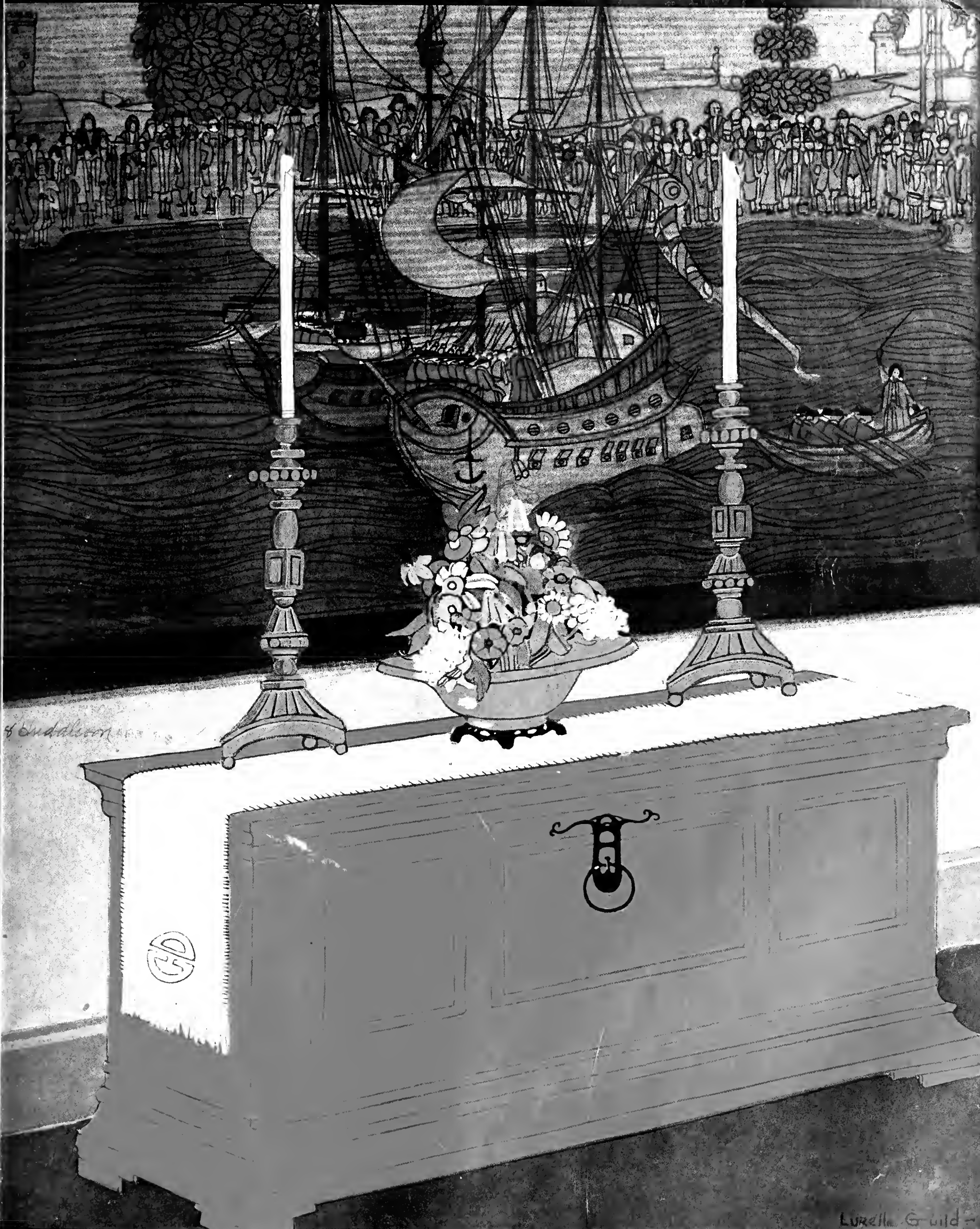
The booklet, gladly sent you for the asking, shows numerous interesting combinations of Johns-Manville Colorblende Asbestos Shingles.

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House & Garden



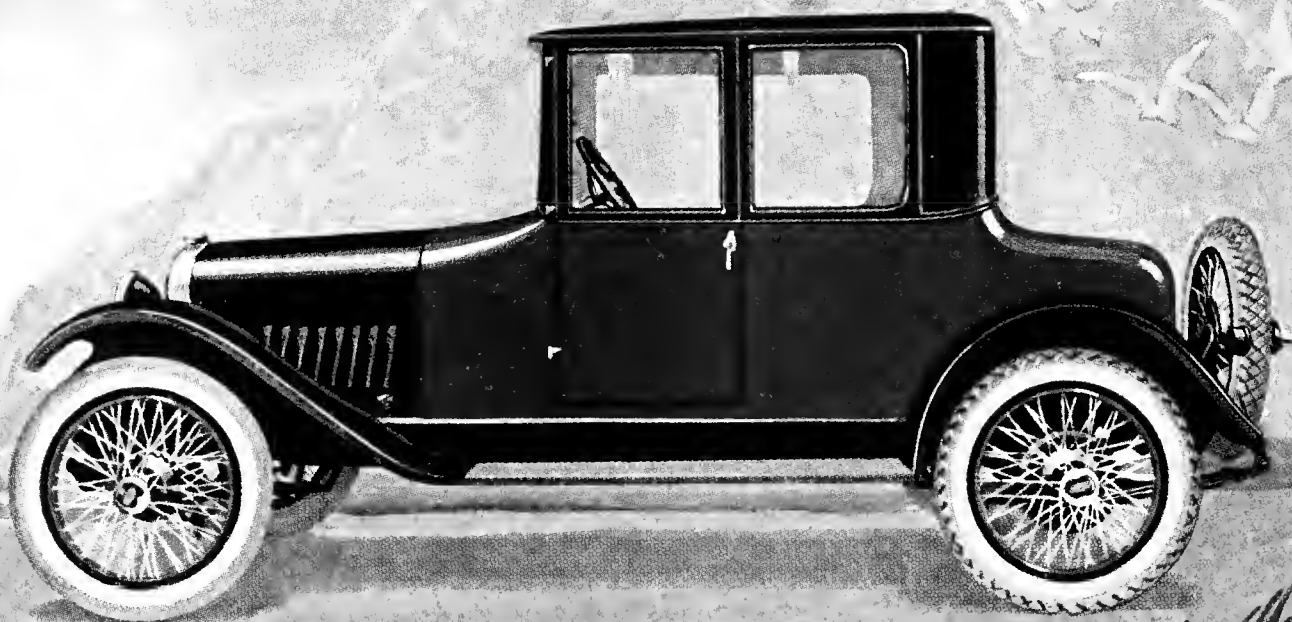
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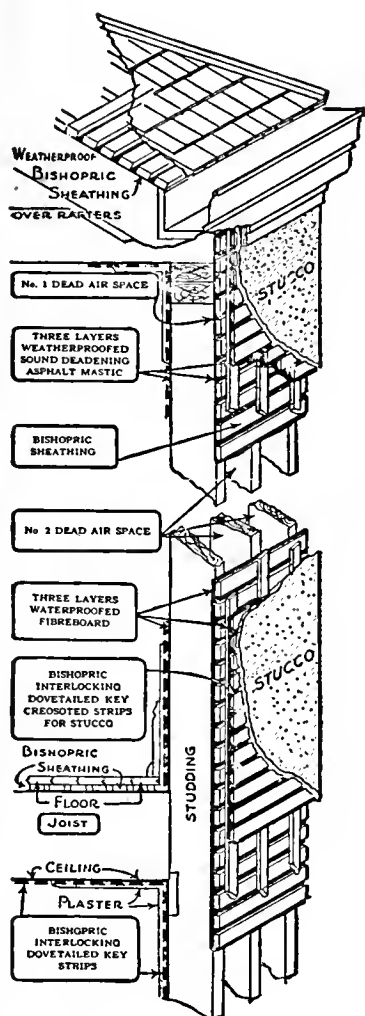
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A stucco house built of **BISHOPRIC** is enduring—with no “cost of upkeep”



No. 468 Res.—Mrs. Rose F. Vorenburg, Puritan Road, Swampscott, Mass.
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THE life of a Bishopric-Built home can not be reckoned by years—it is a matter of generations.

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Economy, because there is no cost of upkeep.

A frame home, for proper care, must be painted every few years.

A Bishopric-Built Stucco home does not entail this added expense.

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The home built of Bishopric means real economy and durability.

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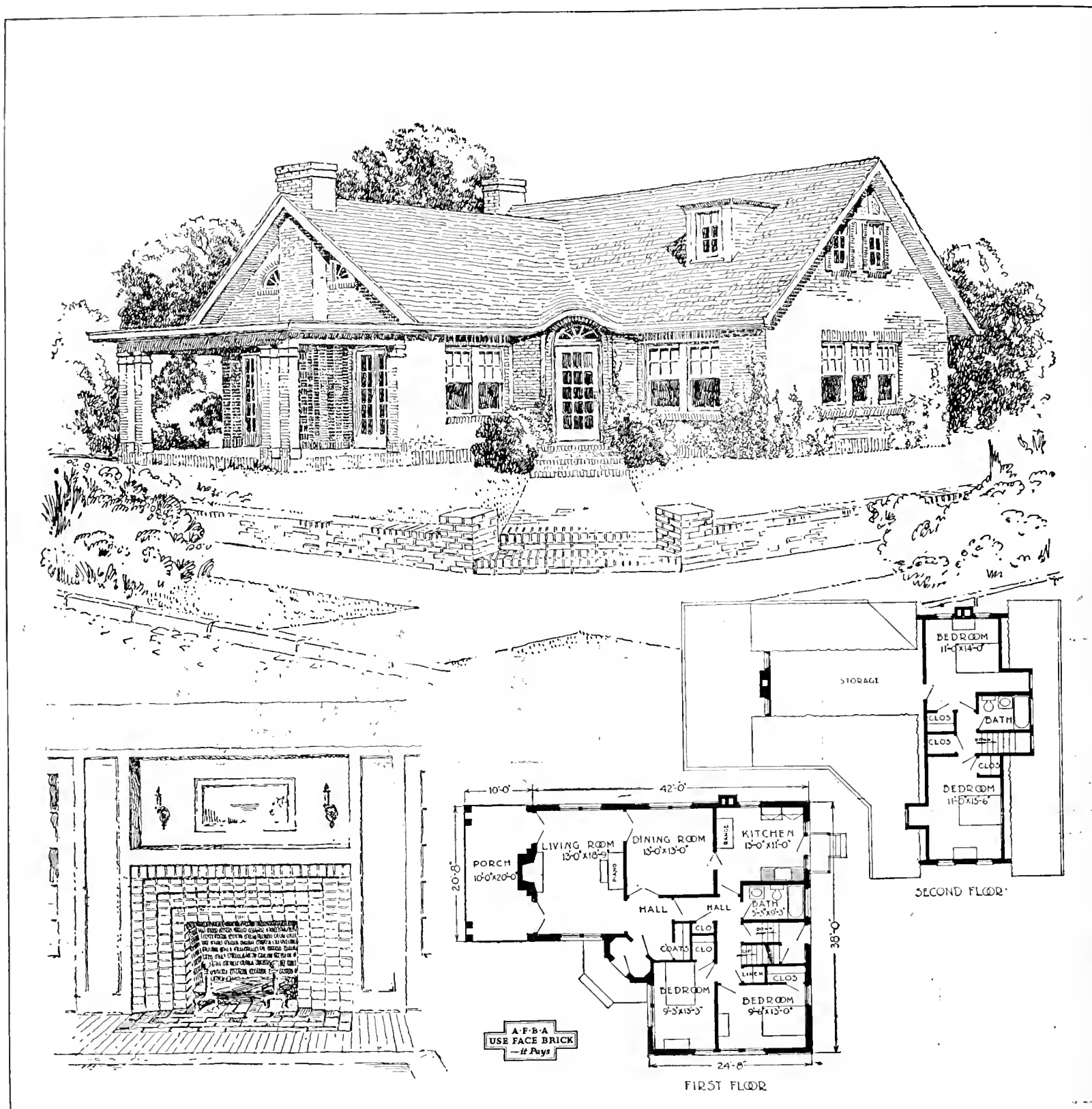


We have prepared a booklet for you, containing facts and figures, and illustrated with photographs of beautiful houses built with Bishopric stucco, plaster and sheathing units. Ask for it.

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BUNGALOW DESIGN NO. 701

Designed for the Service Department, American Face Brick Association.

A Portfolio of Face Brick Bungalows and Cottages

IN RESPONSE to numerous requests that have come to us from all parts of the country we have during the past year been at work on a portfolio of Face Brick Bungalows and Cottages, which will be ready for distribution in May.

These plans have been prepared by a corps of competent architects after a careful study of all the problems that enter into the designing of houses of this character. Our aim has been not only to issue a series of attractive designs, but also to plan houses that are convenient in interior arrangements and economical to build.

In size the houses run from three to eight rooms. Tell us the number of rooms you want and, for 25 cents, we will send you

a selection of designs which will give you many valuable suggestions. We have complete working plans and specifications for all the houses.

"The Home of Beauty," a book of fifty attractive small Face Brick houses, mostly two stories, representing a wide variety of architectural styles will be sent on receipt of fifty cents in stamps.

No prospective builder should fail to read "The Story of Brick," an artistic booklet telling all about Face Brick. Your copy awaits you. Sent free.

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THE Venetian commode, gaily lacquered in soft yellow with its varicolored decoration of flowers and birds, relieves the austere dignity of the stone colored walls and carved walnut ceiling of this architectural setting, while the needle-point covered arm chairs and rich old crimson velvet on the drop-end sofa, lend deeper color notes to this interior, so adaptable to the Italian type house of today.

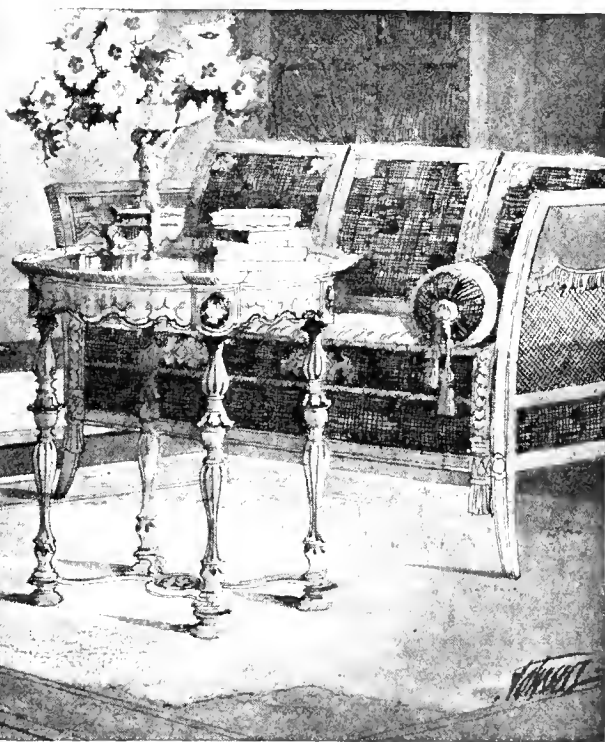
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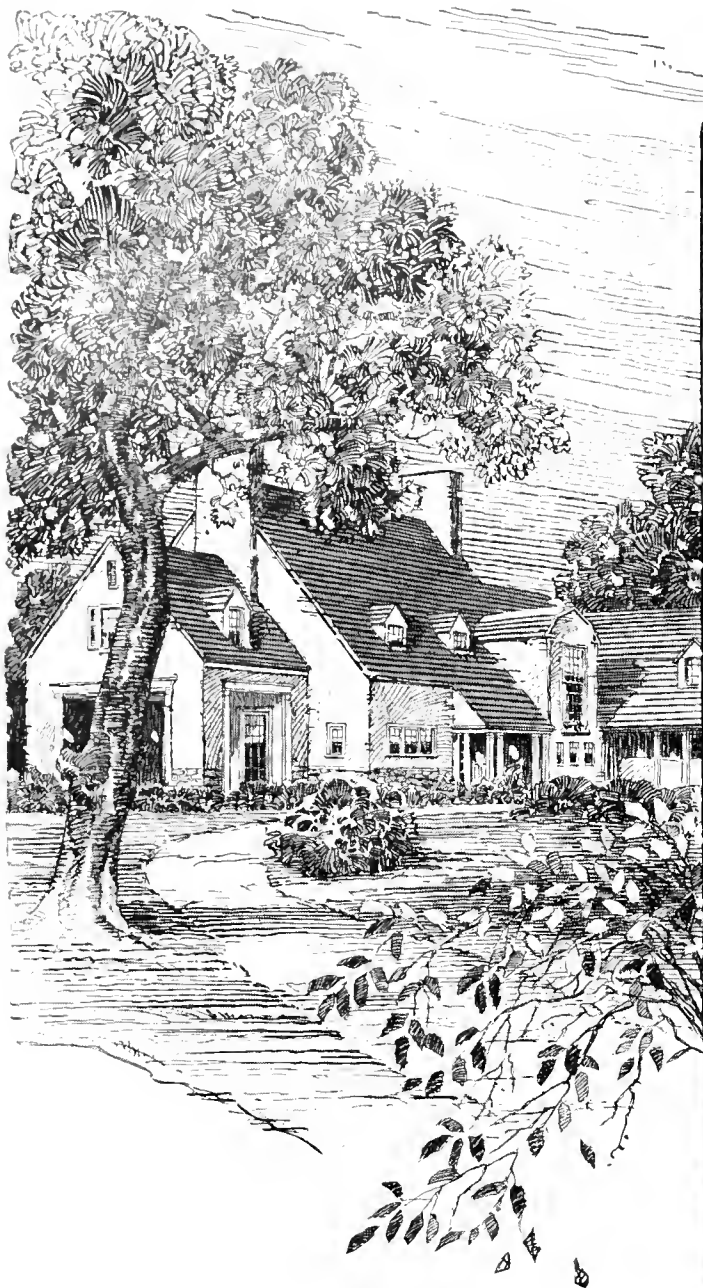
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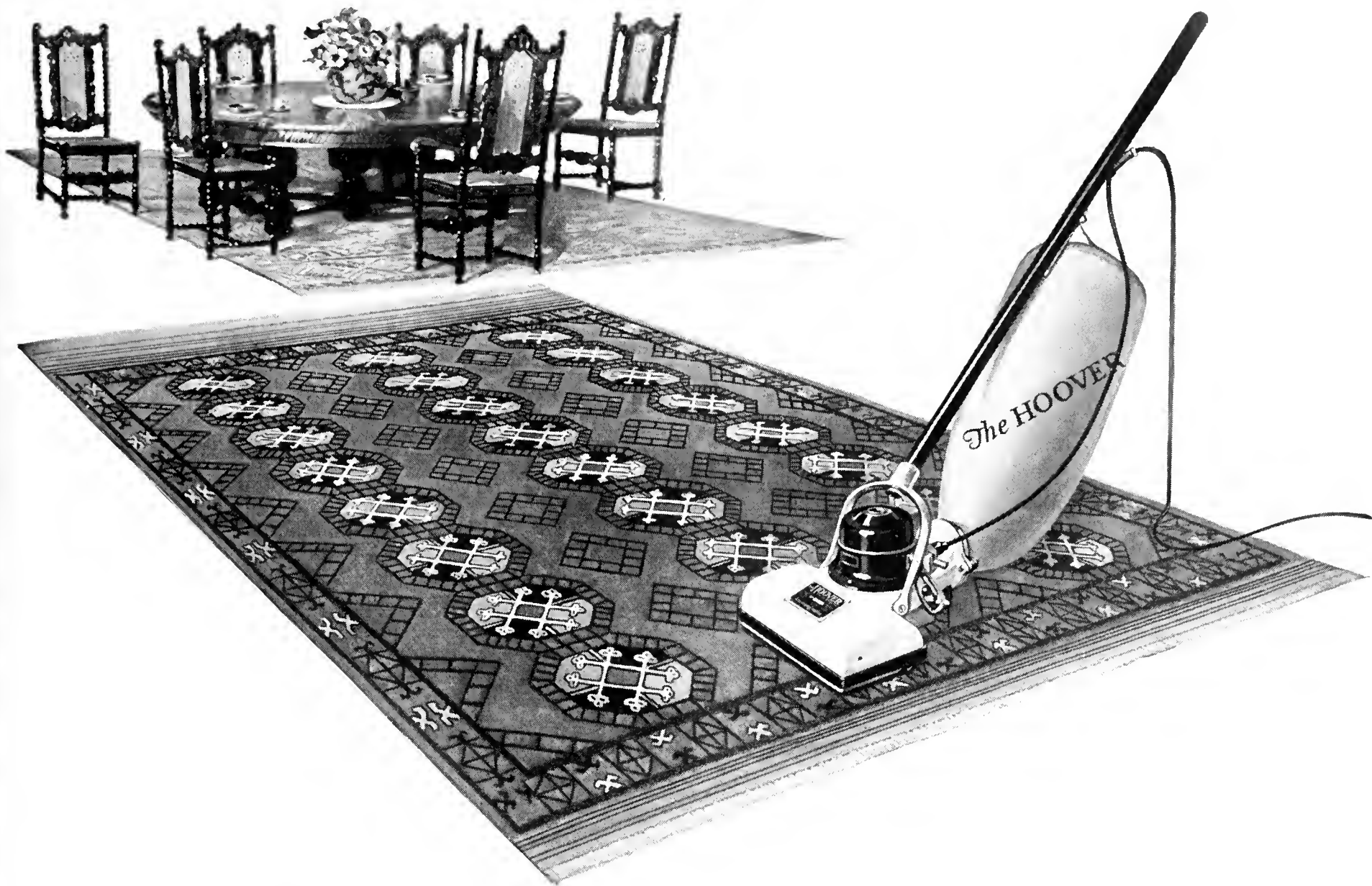
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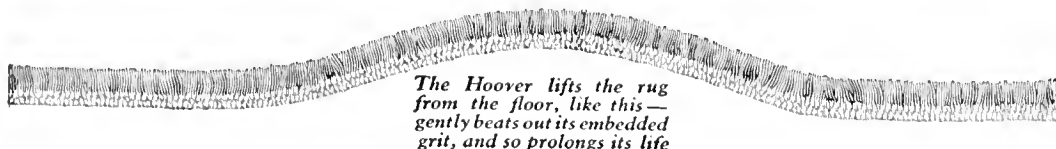
Not only does The Hoover bear *our* guarantee to prolong the life and beauty of all floor coverings, but it is recommended by leading rug importers, by makers of fine carpets, and by weavers of grass rugs. The largest rug and carpet merchants frankly tell their patrons that the use of this efficient cleaner is essential to prevent wear. Legions of people who have used their Hoovers for five, ten or more years, point proudly to the beauty of their veteran rugs. More emphatically than any guarantee, such facts as these testify to the ability of The Hoover repeatedly to pay for itself, by its exclusive process of beating out nap-wearing, embedded grit, as it electrically sweeps and cleans by air.

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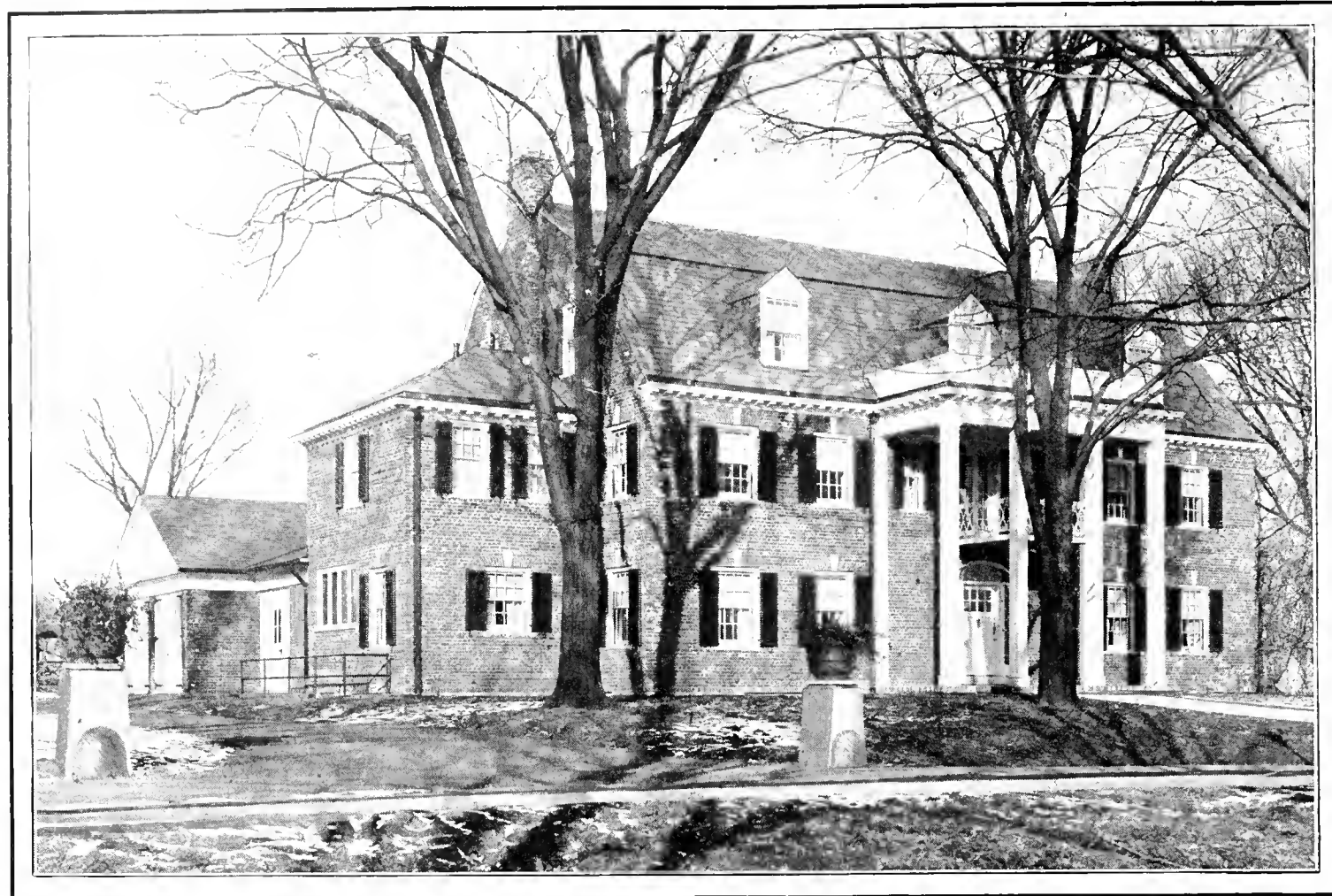
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THE HOOVER SUCTION SWEEPER COMPANY, NORTH CANTON, OHIO
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The Hoover lifts the rug from the floor, like this—gently beats out its embedded grit, and so prolongs its life



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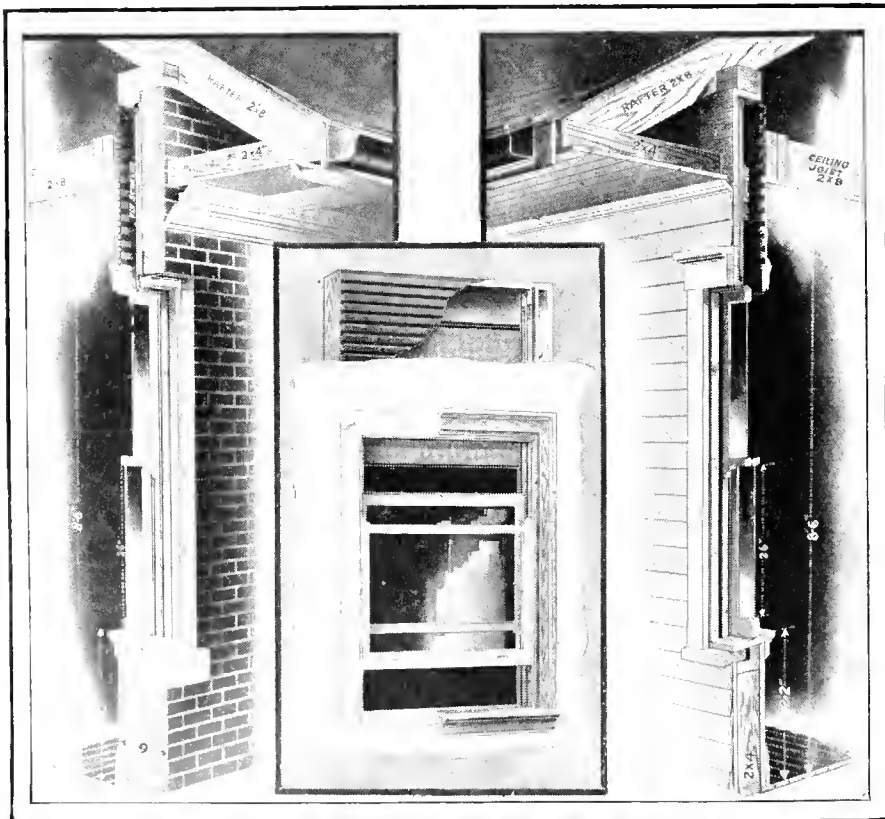
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Any degree of ventilation from a mere crack top and bottom to the full 100% opening—Disappearing Sash, which does not extend into the room, nor stand out in the wind, nor interfere with screens or draperies.



Full length, flat, metal frame copper screens which disappear into the boxhead for winter storage, and secured against deterioration or damage, but instantly accessible—eliminating annual expense of screen removal and replacements. Copper weather-stripped. Zero-tight when closed. Saves heat, excludes dirt and dust.

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Lunken Windows in any building are a real commercial asset and will bring you a better return in rent or sale.

Delivered from Factory Complete—glazed, fitted, screened, hung, weather-stripped, tested and guaranteed—ready to set in wall. Manufactured from the highest grade of materials procurable.

Our Architectural and Engineering Departments are at your service. Grant us the privilege of sending detailed information. Write today.

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"SHIPPED COMPLETELY ASSEMBLED"

The LUNKEN-WINDOW Co

Facts you should know about Shingles before you build

The Red Cedar Shingle is made from the Red Cedar—a wonderful wood native to the forests of the Pacific Northwest and British Columbia. It contains a natural preservative oil, defies rot and decay, and is repellant to insect life.

It is a cleanly, fragrant wood, an ideal covering, remarkably adapted for exterior building—pliable, everlasting, architecturally beautiful. Red Cedar Shingles are warm in winter, cool in summer. Snow melts slowly on a Cedar Shingle roof, proving that heat cannot penetrate this remarkable insulating wood. Inversely, the Red Cedar Shingle roof protects from the sun's heat; tests prove that animals are comfortable under it in hot weather, and suffer under metal, and patent roofings.

Why They Are Economical

When making your building plans, ask your architect or contractor to figure out for you a comparison of the cost between 16, 18, and 24-inch Red Cedar Shingles for the side walls, with cost of any other standard building material. He will tell you that Red Cedar Shingles are the most economical of all, both in first cost and up-keep.

They Resist Heat and Cold

Heating engineers have determined that a standard wood frame constructed house, covered on side walls and roof with 5 to 2 and thicker Red Cedar Shingles, can be heated for 6 percent less than 8-inch brick walls with lath and plaster; for 14 percent less than 18-inch hollow tile construction, plastered on both sides, and for 47 percent less than a building constructed of plain concrete, plastered on one side.

No Paint Nor Upkeep Required

Red Cedar Shingles require no paint—quite a saving in initial cost and upkeep. They may be stained in a varied range of tones and colors for architectural effect; all are easily applied and permanently retained by the Cedar Shingle at far less cost than painting. Staining does not detract from the beauty of the grain of the cedar wood.

How to Lay Shingles

The correct, most economical weather exposure for the three lengths of Association Inspected Shingles is as follows:

16-INCH GRADES:
For roof, lay 5 in. to weather.
For side walls, lay 7½ in. to weather.

18-INCH GRADES:
For roof, lay 5½ in. to weather.
For side walls, lay 8½ in. to weather.

24-INCH GRADES:
For roof, lay 7½ in. to weather.
For side walls, lay 11½ in. to weather.
These can be laid in a variety of pleasing patterns—molded courses, overlap, thatched, and many others.

Use Good Nails

Good Red Cedar Shingles last as long as the nails that hold them. The better the nail, the longer lived the home or roof—insist on hot-dipped zinc-coated nails. They cost more and a carpenter may charge more for using them, but it will double or treble the life of your building investment.

The Rite-Grade Trade-Mark

The Rite-Grade trade-mark is a co-operative inspection mark, the property of over one hundred associated mills, manufacturing more than 3½ million squares annually. The Rite-Grade mark on a bundle means that the shingles are produced by a member of our Association, from first-class cedar trees, and are guaranteed by official inspection to be up to grade as to thickness, grain, grade, selection, uniform size, and covering capacity.

Our \$25,000 Guarantee Bond

Every bundle of Rite-Grade Red Cedar Shingles is sold conditionally as to covering capacity and grade. A \$25,000 indemnity bond guarantees the covering capacity of every bundle (25 square feet) when laid according to directions on each bundle.



This All-Shingled Home Built Now, Will be Good in 1971

Without a doubt if you will cover both walls and roof with Association Inspected (Rite-Grade) Red Cedar Shingles—and use good nails. What's more, you'll have a home that is "homelike" and architecturally beautiful, whether it be a modest bungalow or a colonial mansion. A home that blends with the foliage and the lawn. A home that is warm in winter and cool in summer—with a minimum of exterior upkeep expense.

SEND FOR BOOKLET. Before building, let us send you a copy of our Distinctive Homes Booklet. It offers many suggestions for building economically with Red Cedar Shingles—nature's imperishable covering.

Address Shingle Branch, West Coast Lumbermen's Association, Seattle, Washington, or The Shingle Agency of British Columbia, Vancouver, B. C.

RITE-GRADE

Nature's Imperishable Covering



SHINGLES

There are three grades of Rite-Grades — all up-to-grade. Ask your dealer what grade you need

CHAMBERLIN METAL WEATHER STRIPS

"SINCE 1893-THE STANDARD"

"In 1893 I built my present home at 4229 Central Avenue and ordered Chamberlin Metal Weather Strips at that time. This equipment was something new and was just being introduced in Detroit; in fact, I understood that my home was the second to be equipped in the city.

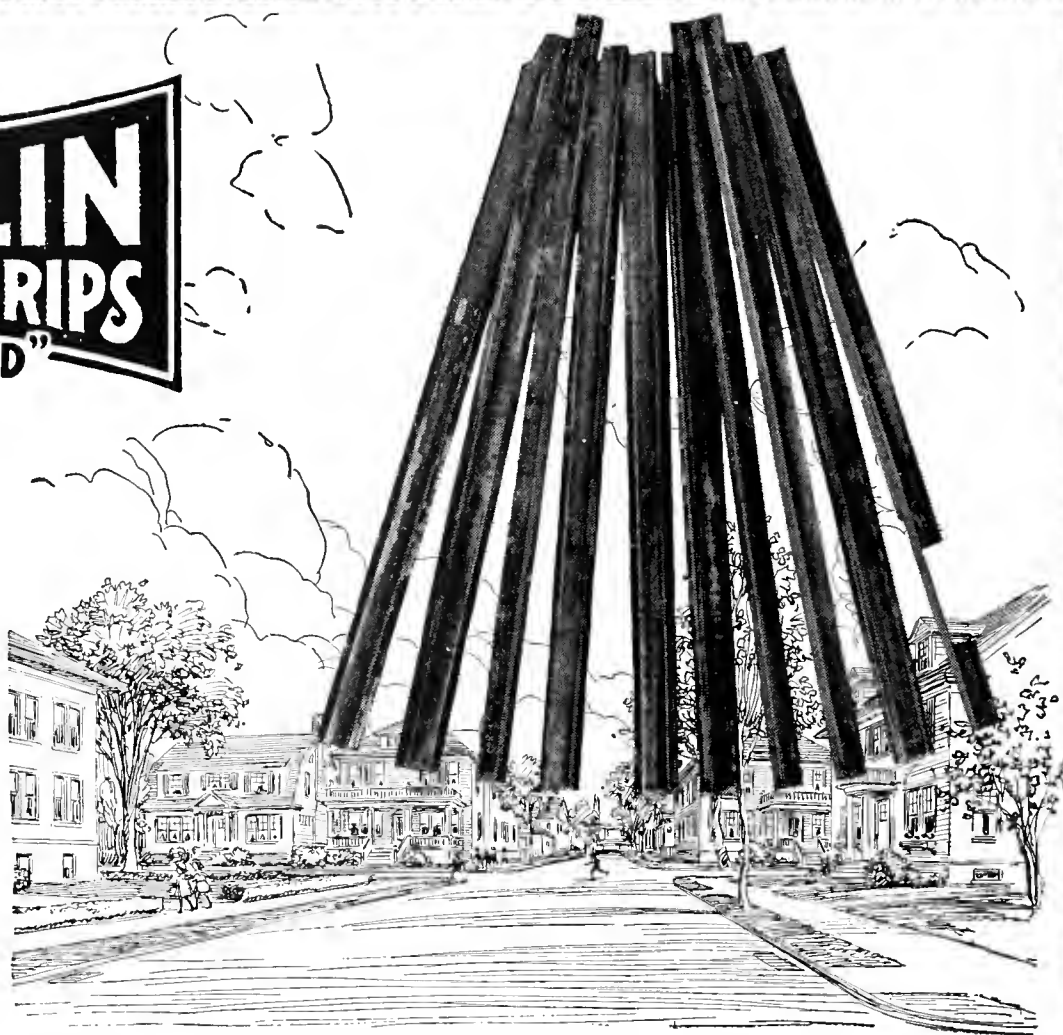
"I cannot say enough for Chamberlin equipment, as it has proven to be much more than was represented. The comfort derived by its use is certainly worth more than the cost of installation, not to mention the additional advantages of keeping out soot and eliminating rattling windows.

"I feel that this was a purchase which has saved its initial cost many times over and I can honestly recommend it to anyone who is not already a Chamberlin user."

Yours very truly,

Fred C. Wolf

Feb. 5, 1921



Chamberlin Metal Weather Strips taken from the home of F. C. Wolf, 4229 Central Avenue, Detroit, after 28 years of service

After 28 Years Of Protective Service

The Chamberlin Metal Strips here shown are in practically as good condition as when first installed.

Yet for nearly three decades they have been continuously shutting out draughts, dust and dampness and thereby faithfully safeguarding human health and well being. The letter here shown is typical of the way in which users regard Chamberlin Metal Weather Strips. The service record of these weather strips explains why we can give an unlimited guarantee.

Chamberlin is made right—installed right—and is as near 100% weather-tight as it is scientifically possible to make any weather strip.

On design and detail of construction, also, Chamberlin is superior to all kinds of weather strips whether made of metal, wood or felt.

Chamberlin Metal Weather Strip Co.
703 Dinan Building Detroit, Michigan

Send this Coupon for FREE Estimate of Cost

Date _____

Chamberlin Metal Weather Strip Co.
703 Dinan Bldg., Detroit

Provided I am not obligated, you may give me an estimate of cost of equipping my home with Chamberlin Metal Weather Strips and send your booklet on permanent weather stripping.

Number of Outside Doors _____ Windows _____

Name _____

Street Address _____

City and State _____



"If I didn't know Chadwick so well I'd say he was lying about the mileage he gets out of his tires."
"Well, you must remember he uses Kelly-Springfields."

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VACUUM CUP
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The Home Builder

Asenath Leavitt
Editor

MAY 1921

Wm. Hart Boughton Architect
Associate Editor

Published Monthly by NORTH WESTERN EXPANDED METAL CO. 937 Old Colony Bldg
CHICAGO

Little Features Which Add Greatly to the Home

"**W**INDOWS in closets and a 'plunder room' are two things that I insist upon," writes a woman who will soon have a home of her own with the many conveniences she has been longing for. "Just as every attic has a past, so every cellar has a future," and the possibilities of the basement as an attractive inhabitable section of the house rather than a dumping ground for trash are not sufficiently realized.

Sleeping porches too deserve consideration. Architect Aymar Embury II has this to say concerning them: "For myself I prefer a well-ventilated bedroom to all the sleeping porches in the world. They are unsightly, makeshift affairs, but if we are to have them, let us have proper ones, permanently useful each with its dressing room. If we are to have sleeping porches for everybody the sensible thing would be to do away with bedrooms and use dressing rooms only for sleeping porches, when enclosed and heated as is so often the case, become practically rooms; the bedrooms have little or no outside air, are dark, stuffy, unpleasant."

Some Necessary Precautions Against Fire

No home builder dare overlook this ever-present danger. If the exterior finish of the house is to be stucco, you can obtain much of the necessary protection by using *steel* (Kno-Burn) Metal Lath as a base for the stucco. Since 70% of all fires start from *within*, it is, however, even more necessary that the interior walls and ceilings be made fire-safe.



The fireplace, hospitable and enticing though it be, is a potential "danger point" unless the chimney breast be protected with metal lath. Its use is also advisable under the tile of the hearth reinforcing the concrete.

What Most Builders Advise

Building experts advise that metal lath be used as a base for the interior plaster. This type of construction will resist the passage of fire for an hour, while flames will eat through the other types in less than 10 minutes. The



Kno-Burn heart of steel in each wall or ceiling is a safety guard which checks the spread of any incipient fire and if the metal lath be used to protect the five danger points and also on the exterior, there need be no fear as to the fire hazard of even a frame building, for the house is literally sheathed in steel and cement.

Contrary to expectation perhaps, this construction is not expensive—far from it. It adds only about 1% to the cost of the building. When you recall that 23,000 people and thousands of homes were destroyed last year by fire doesn't 1% seem a ridiculously small price for safety?

A Good Architect Can Often Save Money for His Clients

and help avoid costly mistakes. When his fee cannot be afforded the next best thing is to employ a reliable contractor and have him cooperate with the manufacturer.

If you wish we will recommend reliable men.

Planning Ahead to Keep Down "Repair" Bills

Some houses like some people always have something the matter with them—this means constant repair bills in time exceeding the initial cost of the house.

This expense can be saved largely if the right method of construction be used.

Take the plastering for instance. Cracks can easily be prevented if the plaster be properly applied over the right kind of support.

Architects advise the use of Kno-Burn Metal Lath for this purpose since the mesh web of steel grips the mortar firmly reinforcing it in every direction. No matter where a crack may start to form there is always a strand of steel across its path to check the tendency. Metal Lath walls are always firm and smooth, free from streaks and cracks.

Other Economies in Home Building

Straight Walls with as few angles and projections as possible.

The nearer a house approaches a square, in plan, the more space you get for the same wall area as compared with the rectangular form.

One chimney instead of two may often be made to answer the purpose, thus cutting cost.

Frequently one stairway can be made to serve.

Changes from the original plan cost money.

Decide definitely what is wanted before starting building.

Fill out the coupon below. We shall gladly assist you in your home building plans.



Asenath Leavitt

Please send me your home building booklet. Am interested particularly in.....

Name.....

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NORTH WESTERN EXPANDED METAL CO.
CHICAGO

No, It Isn't Italy

There's always a souvenir of Italy, of course, in every garden where tall black cedars stand. And the jar, too, brings back lemon trees and blue skies.

But it's really standing in an American garden, just to show you what you can do with oil jars—now that Ali Baba methods are out of date.

You'll find oil jars in all their serene classic beauty discussed as garden decorations in the

Garden Furnishings Number

JUNE

House & Garden

And there's the idea of using native shrubs in your garden. You've seen sumach standing in the autumn hedgerows like some huge tropical bird preening its scarlet plumage. But have you ever tried transplanting it into your garden borders?

Have you ever brought dog-wood from the thickets to come to perfect shape and flower on your lawn? There's elder-berry, too, you know—and all the laurels. You can see in this next number what other people have done with native shrubs.

Did you ever think of using your garden to give a play in? All fluttering with Greek draperies and nymphs? House & Garden publishes a garden play in this June number.

June isn't all a garden number, of course. It's glittering with mirrors—strange and lovely ones—and it proves once and for all that it's an intellectual by a scholarly article on Persian pottery. But if you want gladioli or dovecotes in your garden—or both—you'll find out all about them from this House & Garden.

But what it's really most concerned with is such base matters as rose bugs and a can of kerosene.

Are you wedded to the soil?

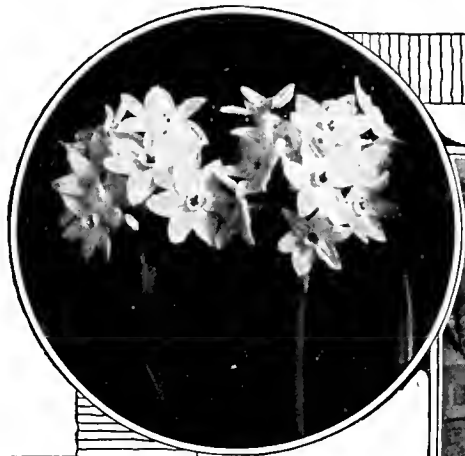
June is the month!

House & Garden

35 cents a copy

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Paper White Narcissus
60c per doz., \$3.50 per 100



Exhibition Hyacinths
\$2.00 per doz., \$15.00 per 100



La Reine Tulips
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Empress Narcissus
75c per doz., \$5.25 per 100

The Charm of Flowers in a Home

You have felt it—when you have come in from a gray disagreeable day, which made you feel that winter would never end, to the rose glow of tulips and the spring fragrance of the narcissus.

ANY house, every house, is more livable for flowers. You want them in your own house, and you look longingly in the florists' windows in the winter time, wondering whether you can afford those yellow narcissi, which would brighten the dark library, or the pink and blue hyacinths for the dining room. But you often feel that you cannot pay several dollars a dozen for flowers that will last only a few days.

Grow Your Own Flowers Easily and Inexpensively

You can afford flowers in your house from Christmas until Easter if you buy your bulbs from us and grow them yourself. The best bulbs of Paper-White Narcissi, among the loveliest flowers for the house, sell for only \$3.50 per hundred, and one bulb often produces two flowers. Last winter these flowers sold for \$2.00 a dozen in the florists' shops. You can grow flowers for a few cents each for which you would otherwise pay 15 to 20 cents, and your own flowers last from 10 to 12 days.

There Are No Bulbs Like Those From Holland

For hundreds of years Holland has been growing the finest bulbs in the world—the loveliest colors and the widest variety.

No one has been able to equal them. There are thousands of growers of bulbs in Holland, but the best flowers come from bulbs

grown by specialists, who have spent all their time perfecting certain varieties. Because of our long experience and our many visits there we are able to obtain for our customers from these specialists the finest quality of the finest varieties—even now when the war has greatly reduced the output of bulbs.

Even the most inexperienced gardener need not hesitate to try growing our bulbs. By carefully following the directions successful results are always obtained. Planting the bulbs and watching them grow is a fascinating occupation for flower lovers of all degrees of experience. Hundreds of customers have written us, telling us how successful they have been through following this method: Simply plant your bulbs in shallow boxes in soil from your garden or from a florist's shop if you live in a city. Keep them in a cool dark place and water occasionally until they are well rooted. Then bring them out to the light at intervals of ten days so that you may have a succession of flowers. When the buds are almost ready to open you may transplant them to jardinières, fern dishes, or bowls if you wish.

Our booklet contains complete instructions which will make failure practically impossible.

SPECIAL PRICES

If Ordered Before July 1st

Exhibition Hyacinths	Dozen	Hundred
La Grandesse Pure White	\$2.00	\$15.00
Grande Blanche Blush White	2.00	15.00
La Victoire Brilliant Red	2.00	15.00
Rosea Maxima Delicate Blush	2.00	15.00
Enchantress Light Blue	2.00	15.00
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Bedding Hyacinths in all best varieties	1.20	8.00
Miniature Hyacinths in separate colors	.65	4.25
Tulips		
Chrysolora Yellow	.65	4.50
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La Reine Rosy White	.60	3.75
Keiserkroon Red & Yellow	.60	4.00
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Golden Spur Rich Yellow	.70	5.00
Emperor Monster Bulbs	1.00	7.50
Empress White & Yellow	.75	5.25
Von Sion Double Yellow	.75	5.00
Poeticus Ornatus White	.50	3.00
Sulphur Phoenix Yellow & White	.75	5.00

Let Us Send You a Copy of Our Free Booklet

Whether or not you have grown bulbs before you will be interested in our booklet. It is profusely illustrated and contains descriptions of almost a thousand varieties of bulbs suitable for both indoor and outdoor growing, as well as hardy plants, perennials, and shrubs which you will want for your garden. It also contains directions for growing all kinds of bulbs.

Why You Must Order Quickly

We import bulbs to order only and must have all our orders not later than July 1st. Our wise customers always order in May to obtain early delivery, which is important if flowers are to be ready at Christmas. By ordering from us now you make a large saving in the cost of your order, get a superior quality of bulbs not usually to be obtained in the United States at any price, and have a large list of varieties from which to choose. All orders are selected and packed in Holland and reach our customers in the best possible condition as soon as possible after we have received them from Holland.

ELLIOTT NURSERY

339 Magee Bldg. Established 31 years Pittsburgh, Pa.

SEND FOR OUR FREE BOOKLET

Use coupon if more convenient. Order your bulbs at once. Order from the list given here if you wish. Special prices will be allowed on all orders received before July 1st.

Read What These People Say:

Admiration of the town! "I want to tell you how magnificent my daffodils are. They are the admiration of the town, and have given us untold pleasure. Each daffodil is the size of a teacup. Many bulbs have four flowers, and not one has failed to produce two."—G. D. S., Uniontown, Ala.

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Kindly send me Free Booklet of Imported Dutch Bulbs with full directions how to grow them in house and garden.
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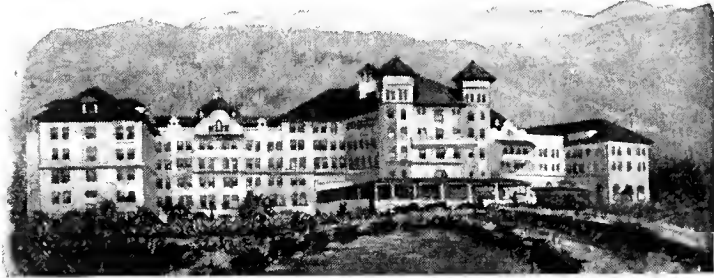
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The Ideal is a power mower and power roller in one. It will mow from four to five acres of grass per day, doing more and better work than five men with hand mower. Moreover the sod is rolled every time the grass is cut, which keeps it smooth and firm and discourages the action of harmful insects, ants, grubs, moles, etc.

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five hand mowers



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AN HOTEL WITH IDEALS of service and good living and conducted to realize those ideals.

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C. H. GREENLEAF CO., Props.
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You won't have to think again until you come to congratulating yourself on the success of your trip.

The Sky-Blue Passport

With only the sky as the limit of its *visé* field



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THE AMERICAN TRAVELER is known by the color of his money.

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—worthless pieces of paper until countersigned by the owner—and then commanding instant recognition, and immediate acceptance.

BUT THERE IS NO *MAGIC* about these simple sky-blue slips—just hard cold facts—plus a human sentiment which the peoples of the earth have tested for 30 years and found good. Good because these cheques meant the reputation and the word, as well as the *money* of the American Express Company.

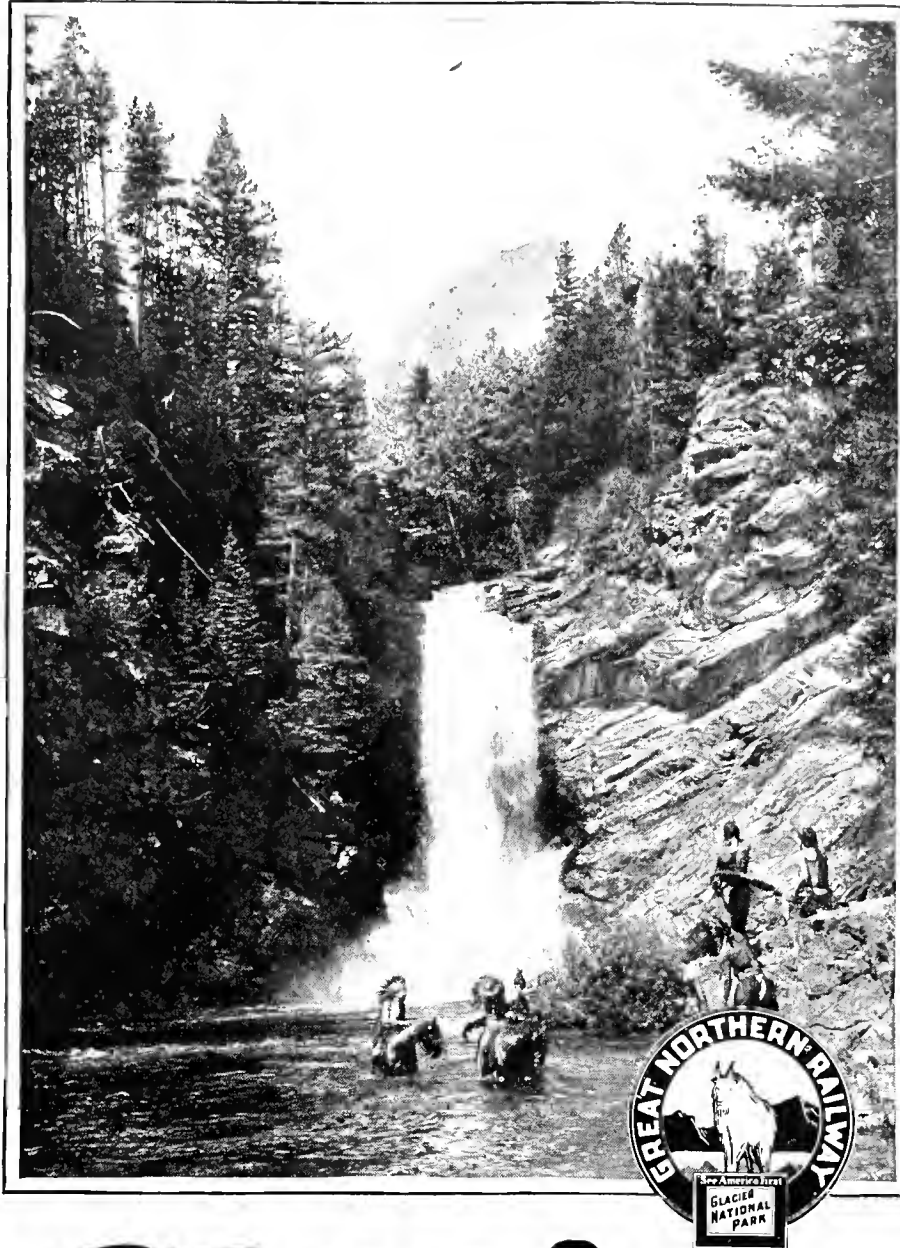
THE HISTORY OF AMERICAN enterprise in foreign lands in recent years is written in the records of the many offices and thousands of correspondents of the American Express Company in the great seaports and inland cities of the world. It is the world influence, the high character and helpful *service* work of this great organization, which puts the *special value* to travelers into American Express Travelers Cheques.

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Glacier national park

There's the lure of the wild with the comforts of home in Glacier National Park. Here, mid the rugged peaks and sapphire-blue lakes mirroring Alpine glaciers, Nature has put upon display a majestic and colorful pageant.

*Modern hotels and Swiss chalets offer best accommodations. Tours via motor, saddle-horse and launch, by day, week or month. En route to North Pacific Coast, Alaska or California, visit Lake Chelan, Mt. Rainier and Crater Lake National Parks. "Glacier" is your only national park on the main line of a transcontinental railroad. Summer Tourist Fares—*inquire of nearest ticket or tourist agent.

Write for aeroplane map and literature—Glacier National Park

A. J. Dickinson, Passenger Traffic Manager
Great Northern Railway, St. Paul, Minnesota

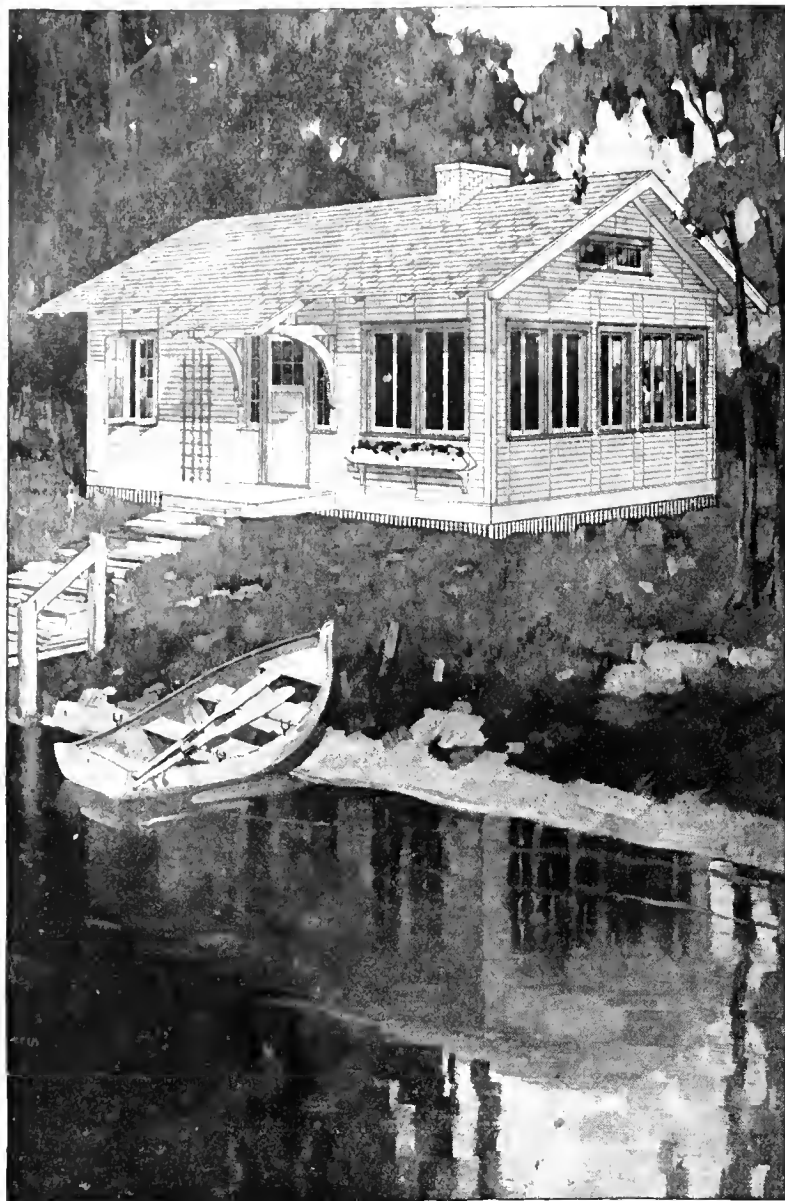


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Please send literature and aeroplane map of Glacier National Park.

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Most everyone has wished for that.

The big screened porch for afternoons; an ideal sleeping place at night; you owe this to yourself, to your family.

Delivered to your lot any place in the woods by a responsible dealer.

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Togan-Stiles, 1614 Eastern Ave., Grand Rapids, Michigan



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*First in the industry,
foremost since —*



MADDOCK

Foremost in making the bathroom sanitary

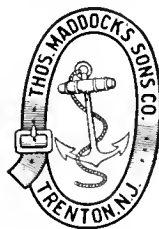
WHEREVER the highest degree of health protection in sanitary equipment is required, there you will find fixtures of Thomas Maddock quality—the quality that is characteristic of the many sanitary refinements embodied in the Madera-Silent Closet shown above.

Constructed throughout of glistening, snow-white vitreous china, a material that can always be kept spotlessly clean with minimum care—this fixture provides the utmost in non-soiling advantages and sanitary protection.

And, being silent in operation, due to a principle of construction that was developed by the Thomas Maddock's Sons Company twenty-four years ago, this fixture unquestionably denotes the highest achievement yet attained in sanitary appointments for the home.

Any one interested in equipping a new or an old bathroom with fixtures of Thomas Maddock quality should write for "Bathroom Individuality."

Thomas Maddock's Sons Company
Trenton, New Jersey



Thomas Maddock plumbing equipment is also used in the plants of the Winchester Repeating Arms Company, New Haven, Conn.; the Fisk Rubber Company, Chicopee Falls, Mass., and in many other well-known institutions where the highest degree of sanitation is required to protect the health of employees.



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Remember the importance of the plumber in protecting the family's health



Ideals A heating plant sightly and shining, with the swiftest response to her slightest touch. So clean that the loveliest gown is not blemished, so economical that it SAVES 33 1/3% OF THE FUEL . . . it owns a proud right to its name. There is a type and a size for your home; see it for your own sake, but even more for hers. For all her ideals of comfort and warmth are richly fulfilled in this new IDEAL Type "A" Heat Machine.

Catalog
Write Dept. 23

AMERICAN RADIATOR COMPANY NEW YORK and CHICAGO



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Morgan — the house famous everywhere as master craftsmen of interior woodwork—has simplified many problems for you in "Building With Assurance." This master book strips building of its mysteries; makes even the novice self-assured.

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Here, too, are a wealth of charming interiors, winning arrangements of living room, bedroom, hall, kitchen; wonderful stairways; homey, old-time fireplaces; all made doubly attractive by the remarkable beauty of Morgan Standardized Woodwork, which can be procured from any dealer.

Then, in addition, this master book contains almost priceless information about the details of every kind of building. Authorities of national and even international prominence discuss with you such vital things as Interior Decoration and Floor Covering; Home Lighting; Modern Plumbing; Heating; Hardware, Painting, etc.

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Free Prospectus

"Building With Assurance" has been prepared with thoroughness and quality as the only guide. It is a wonderful example of modern printing—color plate work and binding. To distribute it broadcast is beyond practicability. Yet we want every one seriously interested in building or remodeling to have a copy. Our prospectus tells how this may be done. It contains many beautiful specimen pages and a complete tabulation of the contents. We will gladly send this prospectus *Free* of charge to anyone who writes for it.

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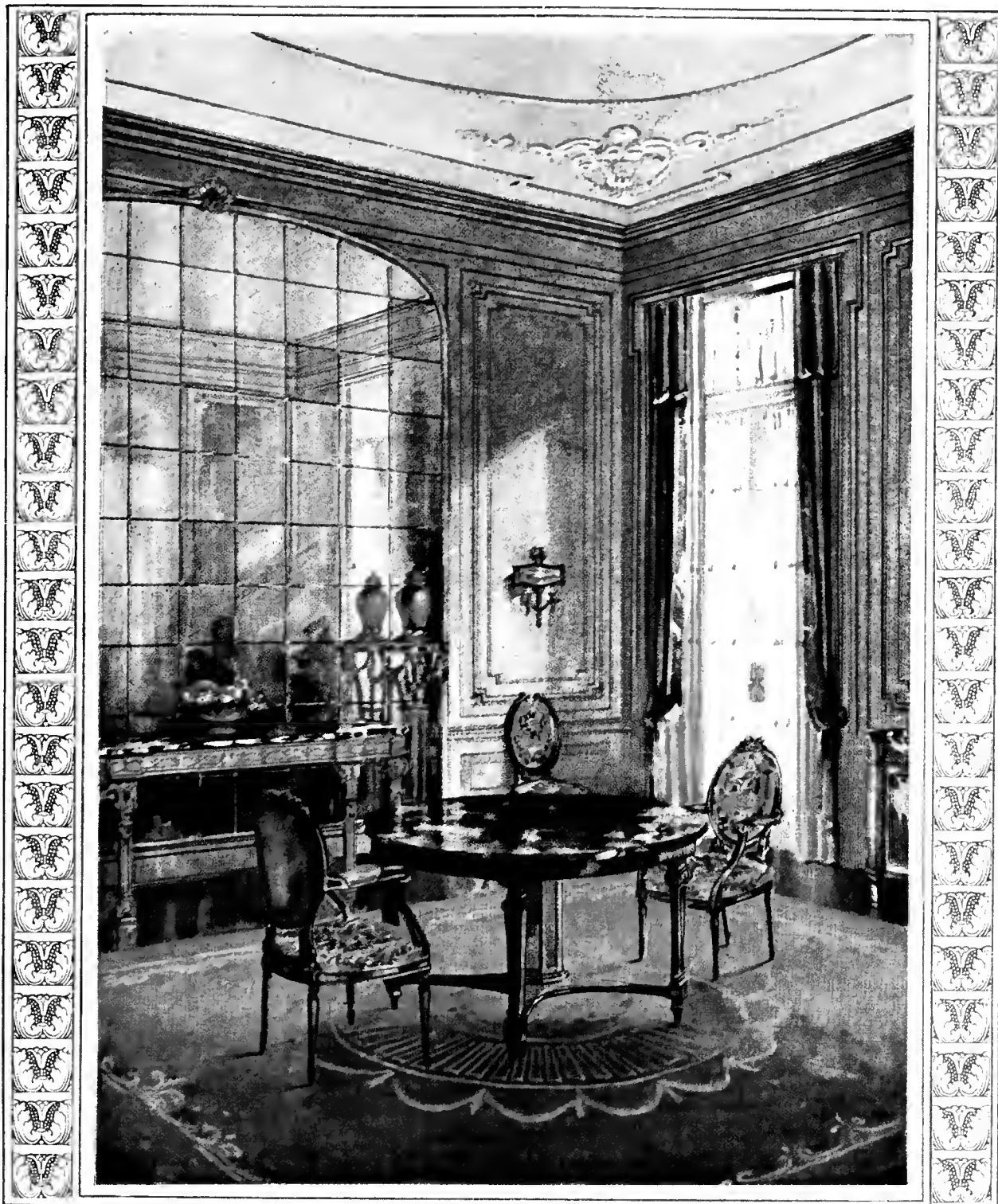
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Oshkosh, Wis.

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WOODWORK

*Morgan — the name that architects and builders unhesitatingly endorse
Look for the Morgan dealer in your locality*



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CORRECT interior decoration is more a matter of general harmony than simply the selection of furniture or fittings. And harmony is best influenced by the finish of walls, woodwork and floors. The great variety of *Lucas Paints and Varnishes* allows exactness; the most discriminating tastes are satisfied. Here are a few of the most popular finishes:

The soft, hand-rubbed effect of *Lucas Velvotone* for woodwork, furniture and floors. The

delicate beauty of *Lucas Lu-Co-Flat* for walls and ceilings. Washable, sanitary, durable. The mission finish given by *Lucas Abbey Stain*. The extreme brilliancy and durability of *Lucaseal Varnishes* for every purpose. The richness and depth of *Lucaseal Enamels*—white, ivory and gray.

With such a great variety to choose from, the fascination of selecting the proper finishes for each room is doubled.

Write for attractive folder, "Suggestions For Home Decoration," Dept. 45.

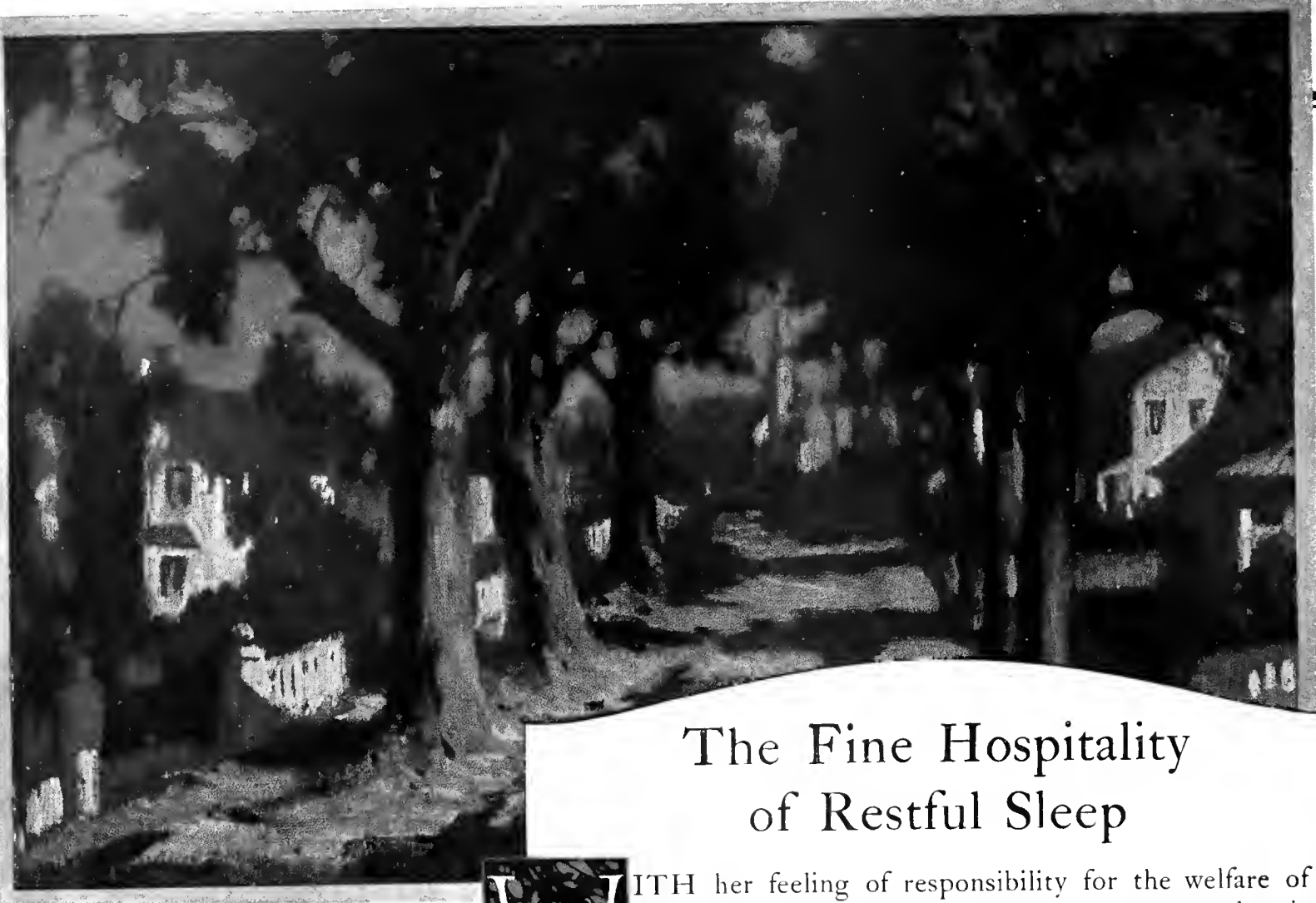
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The Fine Hospitality of Restful Sleep



WITH her feeling of responsibility for the welfare of her guests and children, many a woman today is replacing all the old beds in the house with *Simmons Beds—built for sleep.*

THE "STANDISH" Design 1968—in Twin Pair

A design well named for its exquisite simplicity. Note the Simmons *Corner Locks*—firm, foursquare, noiseless.

The *Square Steel Tubing*—an exclusive Simmons Specialty, seamless and smooth.

And the charming Period Design—enameled in the accepted Decorative Colors.

Specially pleasing in Twin Pair.

Also Simmons Cribs and Day Beds—and *Simmons Springs*, in every way worthy to go with Simmons Beds.

One sleeps so much better in a Simmons Bed: Firm, steady, *noiseless*—never a squeak or a rattle. Your nerves *relax*, and you sink deep into restful sleep—*all night*, every night.

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Now, if your dealer cannot show you these fine Simmons Beds, you need only *write to us*. We will see that they are shown to you—Simmons Metal Beds, Cribs, Day Beds; and *Simmons Springs*, in every way worthy to go with Simmons Beds.

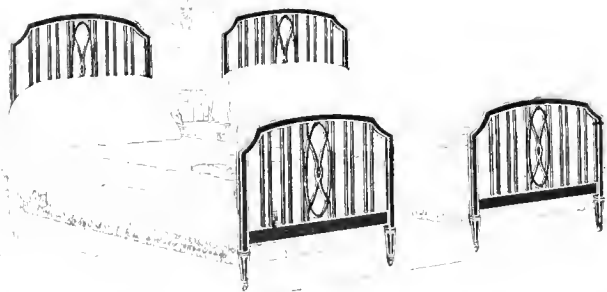
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Free Booklets on Sleep!—Write us for "What Leading Medical Journals and Health Magazines Say about Separate Beds and Sound Sleep," and "Yours for a Perfect Night's Rest."

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SIMMONS BEDS

Built for Sleep



Nature Says —Build Now

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answers in full for the home complete, from house-frame to library woodwork. Ready now for you in abundant supply—just ask your favorite lumber dealer. A wood of exceptional worth—a woodwork of unsurpassed beauty in texture and tone.

You'll like our free book—full of good designs, lots of information and "reasons why." Ask for it now.

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is obtainable East of the Rockies

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get all you want when you want it

NO home convenience is greater, nothing is more necessary than *plenty* of hot water at the *exact moment* you need it. No way of providing instant hot water is more dependable, more economical than this heater with 77 *less parts*.

The Hoffman Instantaneous Automatic Water Heater is remarkably simple in design and unusually efficient in action. Once installed you give it little attention. It has been made to give best results at lowest possible cost.

Turn your faucet at any time of day or night and a powerful battery of bunsen burners answers your demand in a twinkling. Hot water flows instantly. Close your faucet and the gas is shut off. On, off, it does your bidding.

Remember Hoffman's lack of complex design. That is important. Remember its certainty in action. But why not get *all* the facts by sending the coupon—now! It imposes no obligation. Send to



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means—
Instant Hot Water

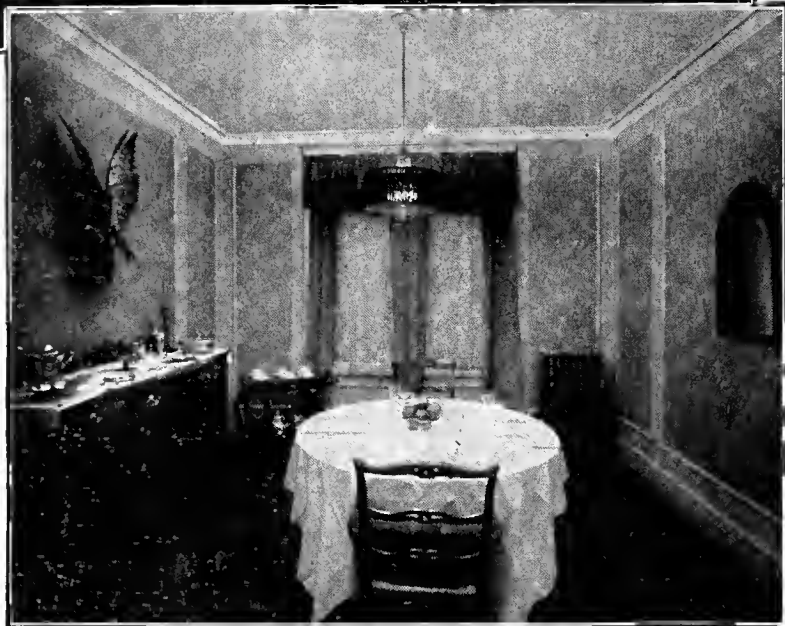
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1335 Oberlin Ave., Lorain, Ohio

Please send me your Hot Water Service book and information about the simplified Hoffman Heater.

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The first photograph shows a dining room illuminated by a candle fixture. The second photograph shows the illumination of the same room with Duplexalite.

Refinement in Lighting

THE Duplexalite embodies a new principle in lighting. The diffusion of light in the room is as clear and cheerful as on the shady side of a tree on a sunny afternoon. Any kind of silk, cretonne or parchment shade may be used with no change in the illumination.

In rooms where you want a soft eventide of light—say the music room—Duplexalite will provide it perfectly. In the living room, dining room or library where you want the light to be clear, in addition to being beautiful—so that you may read or work or play in comfort, Duplexalite will reveal to you a new lighting refinement.

Send for the Duplexalite catalog and name of our nearest representative.

DUPLEX LIGHTING WORKS
of General Electric Company
6 West 48th St., New York City

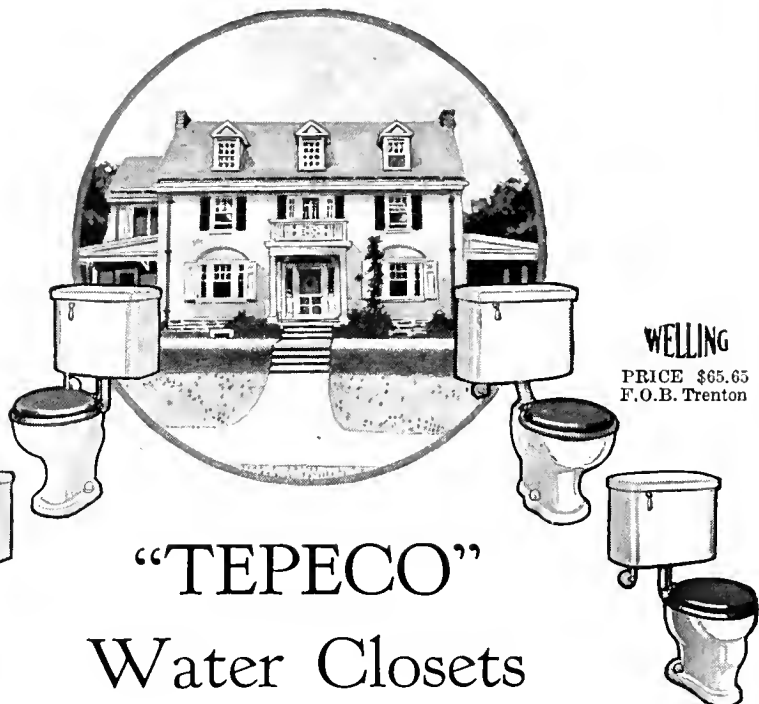
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PRICE \$57.50
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(White Seat)
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WELLING
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"TEPECO" Water Closets for Every Place and Purse

WHILE water closets may look alike to the layman's eyes there are, as a matter of fact, several different types from the simply constructed wash-down to the superior syphon jet closet with its instantaneous flushing, large water surface, protection against sewer gas and passageway that minimizes chance of clogging. Naturally the better types, being of complicated construction, are more expensive to manufacture and not within the means of everyone.

The Trenton Potteries Company has developed a water closet of the four recognized types—each in its class the best that can be made. We think you would do well to buy them by name, for while they may look just like other water closets to you, we know the added refinements of construction our sanitary engineers have evolved, i.e., larger water surfaces, preventing soil adhering; deeper water seals; larger passageways; smooth outside surfaces.

When you buy these Tepeco Combinations you will know you are getting Tepeco China Tanks which have no linings to ever wear out. You will know you are getting Tepeco Tank Fittings—developed so that you will not have to be replacing washers and rubber balls or be calling in the plumber to make them operate.

We have priced these four closet outfits fairly F.O.B. Trenton and are shipping them completely crated to the plumbing contractor. Before you order from him send for our instructive book on home plumbing, "Bathrooms of Character." Edition H.

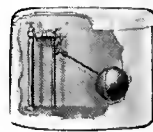
THE TRENTON POTTERIES COMPANY

Trenton, New Jersey,
U. S. A.



Tepeco
Tank Fittings

You who have fussed with leaky rubber balls or ones which would not stop the flow of water will find this Tepeco fitting a great relief. It's in all Tepeco closet outfits and ought to last more years than you will care to think about.

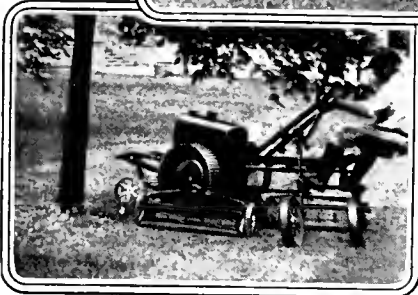
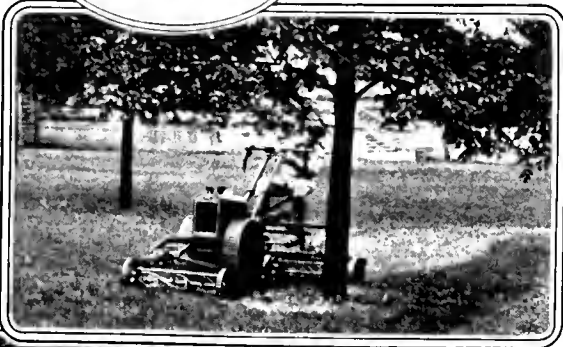


Tepeco
Tank Fittings

A water closet is no better than its tank fittings. That's why we've gone to such pains to perfect this exclusive Tepeco Ball Cock. You won't have to call the plumber back to adjust it. Other manufacturers would give a great deal to have it in their tanks.



MIDWEST UTILITOR Power - Dependable



(Top) Starting to cut close around a tree.

(Center) Note the position of the machine and cutters.

(Below) Completing the circle. After the operator gets the proper distance marked, an easy pull on the power control and a simple push on the foot control, keeps the machine close to the tree. We know of no other power machine that has the flexibility of the Utilitor unit.

THERE are many good horse drawn and power driven lawn mowers on the market, but none to our knowledge that has the unusual flexibility of the Midwest Utilitor.

When our engineers laid out this equipment they were guided largely by the experience of well known grounds keepers, park commissioners and golf course managers.

Experience has shown that a power machine that will do better work than horse drawn equipment must be unusually flexible on rolling ground and able to negotiate close up to trees, shrubbery, flower beds, etc.

Tests have proved that the Utilitor cuts about three times as fast as a two horse outfit. What two horses will do in thirty hours this outfit will do in twelve.

And above all else the Utilitor does not mar the turf or eat when idle. It can be used to haul small loads, work in the garden and do many things around a suburban home or large estate at less expense than a horse.

We will be very glad to send you, without obligations, our new booklet, "Mowing Lawns with the Utilitor".

Midwest Engine Company

151 Martindale Ave.

Indianapolis, U.S.A.

Mowers can be speedily removed and Utilitor used to haul any loads one horse can pull. This illustration shows Utilitor working in big park in Middle West



Dodson Wren House, solid oak, cypress shingles, copper coping, 4 compartments, 28" high, 18" dia. Price \$6.00.

Dodson Bluebird House, solid oak, cypress shingles, copper coping, 4 compartments, 21" high, 18" dia. Price \$6.00.

Dodson Sexangular Flicker House, 16 1/2 inches long, 12 inches wide, 11 inches deep. Price \$6.00.

Dodson Purple Martin House, (cottage style) 28 compartments, 32 x 27 inches. Price \$16.00. Other styles up to \$78.00.

Beautify Your Grounds with Dodson Bird Houses

THEY never fail to attract the song birds (insectivorous birds); who destroy the noxious insects. The beauty and song of the birds will bring you joy and happiness. The valuable purple martin will catch and consume on an average of 2,000 mosquitoes a day, besides other annoying insects, such as gnats, flies, etc. The other song birds besides singing for you will protect your trees, shrubs and gardens from injurious insects. Mr. Dodson has spent thirty years of loving study of the song birds, their habits, and how to attract them to beautiful "Bird Lodge", his home on the Kankakee River. Dodson Bird Houses are a permanent investment, they will last a life time, built of thoroughly seasoned Oak, Cypress, Selected White Pine and Red Cedar; coated nails and the best lead and oil are used for their protection against the elements. Built under Mr. Dodson's personal supervision.

Order Now Free Bird Book "Your Bird Friends and How to Win Them", sent on request illustrating Dodson line and giving prices; free also a beautiful colored bird picture, worthy of framing.

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731 Harrison Avenue Kankakee, Illinois
Dodson Sparrow Trap guaranteed to rid your community of these quarrelsome pests, price \$8.00.

Dodson Cement Bird Bath. Basin 34" in diam. Height 32". Price \$24.50.

Your Bird Friends

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Rare. Unique. Country home of Mr. James Forbes. The beauties of an estate, the practical advantages of a small farm comprised in 10 acres. Residence set in grove of flourishing old trees on the edge of a ravine. Superb views. 5 master's bedrooms, 3 servants' rooms, 5 baths, steam heat, electricity. Furnishings by Miss Elsie DeWolfe. Complete group of farm buildings. Garage with living quarters. Ice house. Unlimited water supply. Tennis court. Well-made driveways. Orchards, gardens. Brook. Furniture and all equipment included in sale price, which is a bargain.

Kenneth Ives & Co.

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In the Region Made Famous by Washington Irving Attractive Country Estate



*of 16 Acres with wonderful grounds and
commanding a superb view of the Hudson*

Located at Tarrytown, on East Sunnyside Lane

¾ Mile from Station

Residence of Stone construction with large hall, living room, billiard room, drawing room, dining room, servants' dining room and kitchen on first floor; 5 master's bedrooms and 3 baths on 2nd; 2 master's bedrooms, servants' rooms with bath on 3rd. Sleeping porch, hot water heat, electric light, fine water supply. Stable with 3 stalls; large garage with living quarters for chauffeur, including kitchen and bath. Exceptionally fine vegetable and fruit gardens. Gardener's cottage; tennis court. The property is known as Greycourt.

For particulars apply R-1361

Fish & Marvin

527 Fifth Avenue, New York
Telephone: Murray Hill 6526



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\$8,000 to \$500,000

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From \$1,000 to \$15,000.

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In the heart of the Rockies, over a mile high, magnificent scenery, mild climate, good mountain roads, good markets, one hour by motor from Canon City.

This property consists of 210 acres level, fertile farming land, in a lovely mountain valley. A seven-room brick bungalow, broad vine-covered porches, sleeping porch, large open fire places, good water system.

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Good hunting and fishing.

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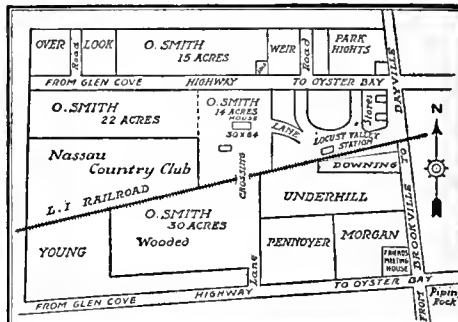
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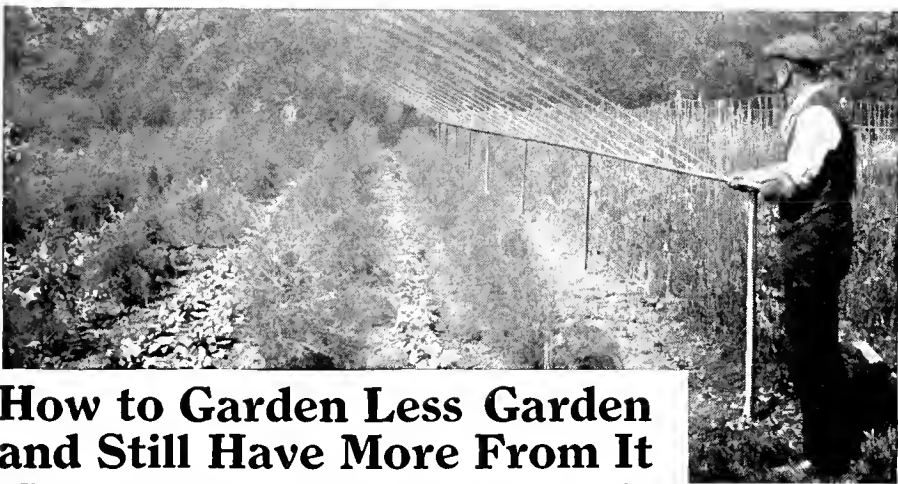
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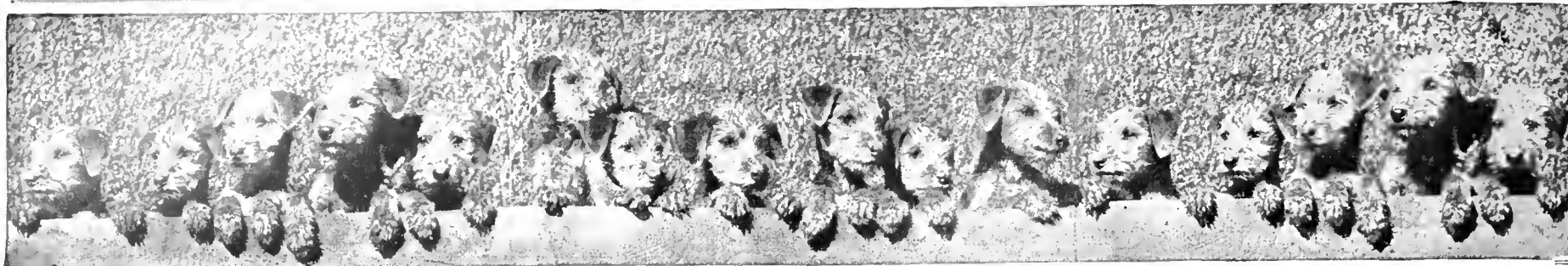
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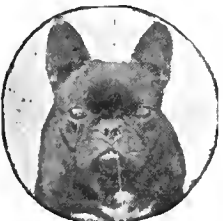
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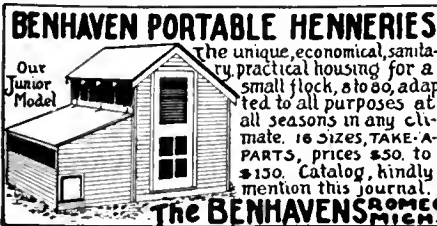
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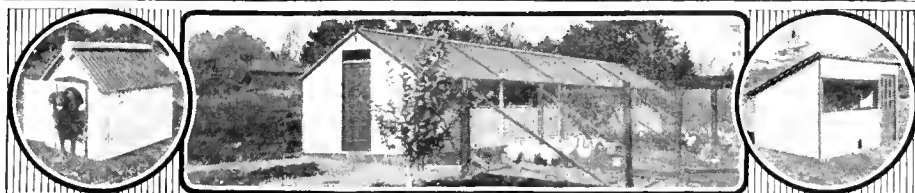
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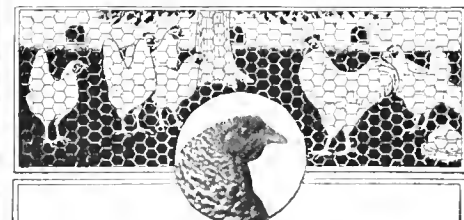


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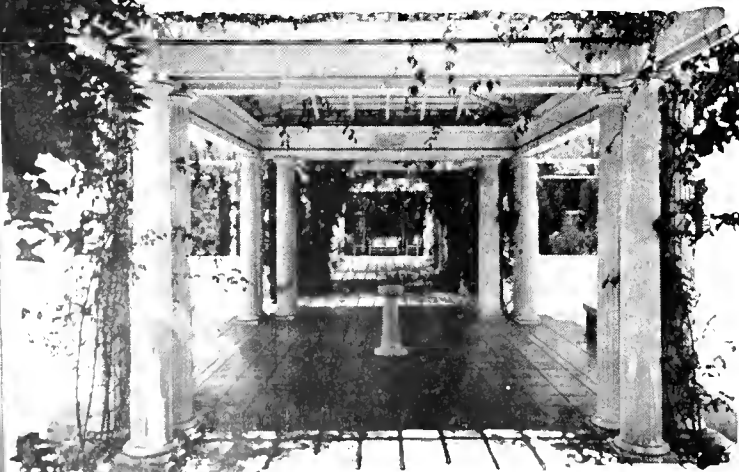
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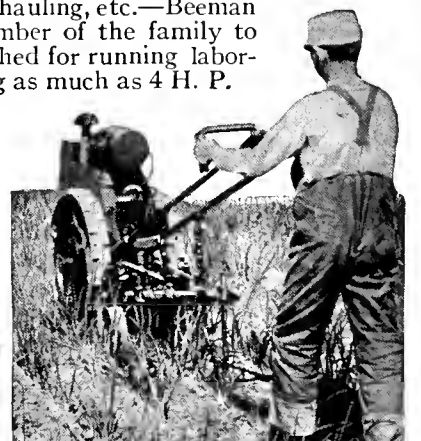
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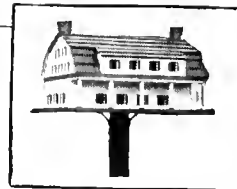
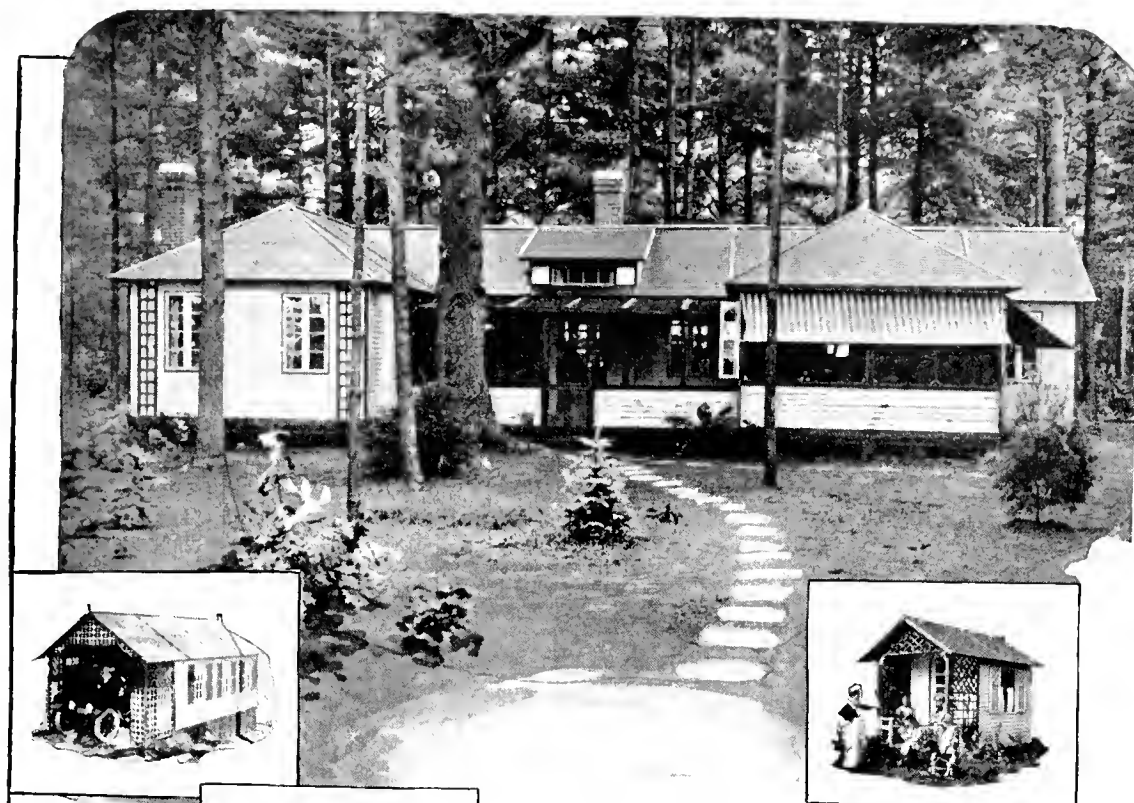
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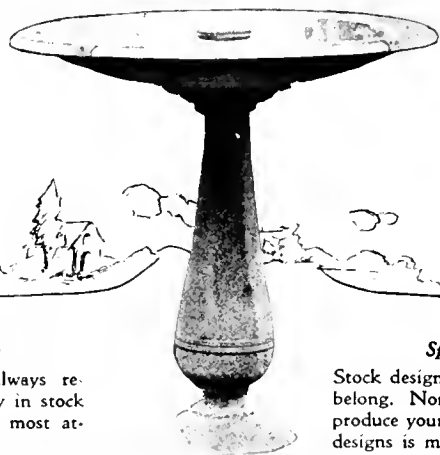
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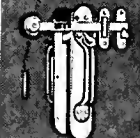
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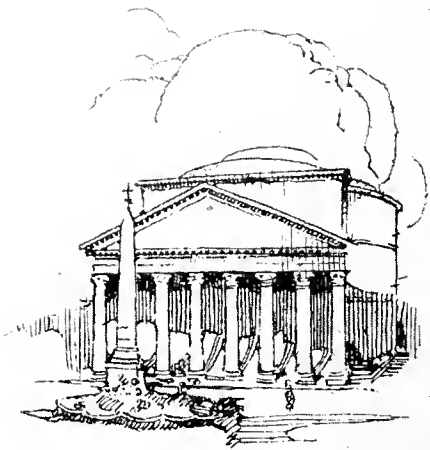
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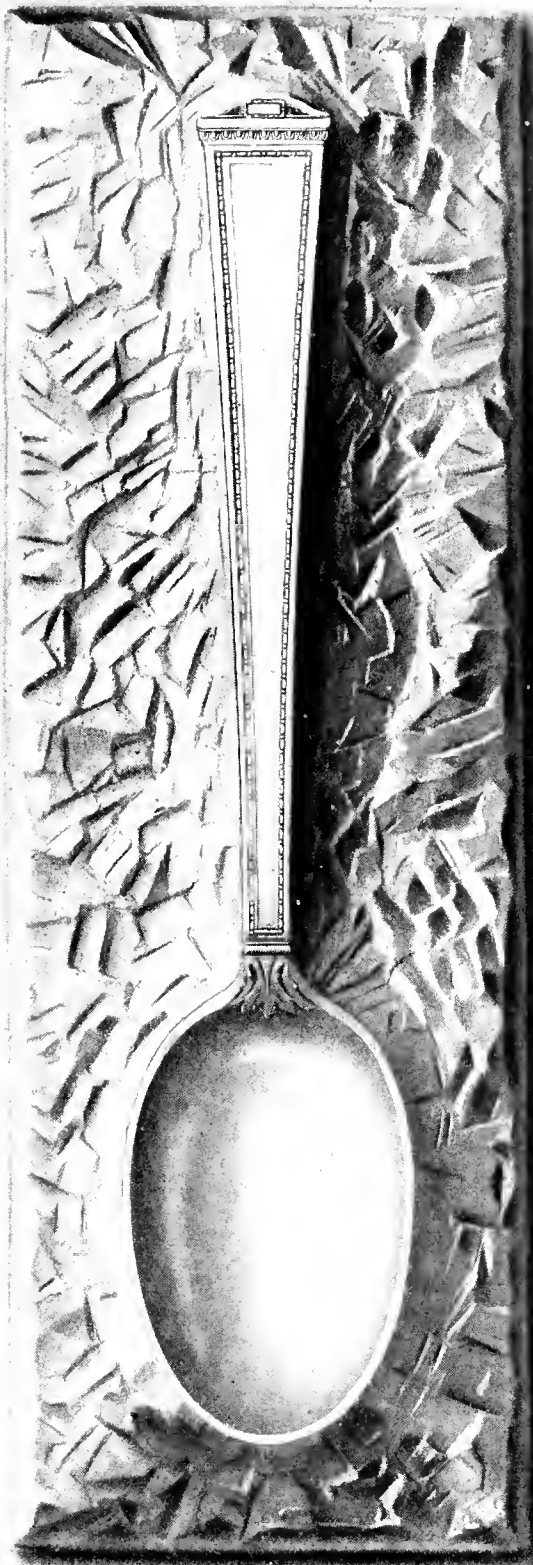
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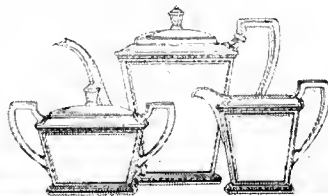
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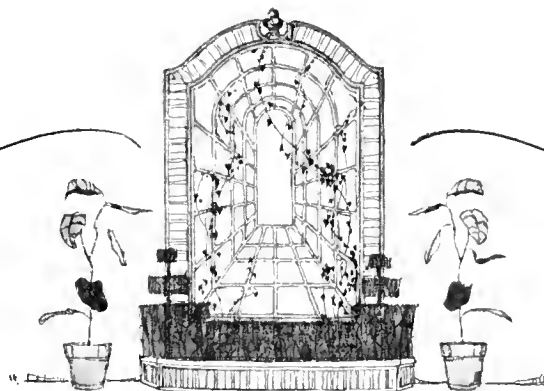
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House & Garden

CONDÉ NAST, *Publisher*

RICHARDSON WRIGHT, *Editor*

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GARDEN FURNISHING NEXT MONTH

THERE isn't much use having a garden unless you can sit in it, and the only way to sit in a garden is to sit comfortably in some shady bower placed at a vantage point that commands the range of the garden. Because this is so necessary an enjoyment we devote an issue each year to the things that go into a garden to make sitting there a pleasant pastime, to make the view from your coign of vantage a constant vision to delight the eye.

Among the things you see are garden paths, and in this issue quite a number of different types are shown, with flowers planted in them or beside them. Another thing you may see are delightful oil jars, such as are used in Italian gardens. They are becoming quite popular here. Consequently we have an article on them. There are also dove-cotes and a page of unusual garden furniture, a page of garden statuary by Paul Manship and a garden by Ralph M. Weinrichter in which some unusual problems of landscaping have been solved.

To open this issue we have a play to be given in a garden. It is by Clarence Stratton, well-known for his one-act plays, and is written especially for HOUSE & GARDEN. The costuming and casting is such that it can be given by a local



One of the garden walks, with flowers growing in the interstices among its stones, which will be shown in the June number

garden club in connection with its midsummer show.

Continuing our policy of having authoritative articles on flower species, the gladiolus is chosen this month. A constantly increasing interest in the "glad glads" makes this timely.

Since we cannot be always in the garden, just a little of this issue turns to the house. Ruby Ross Goodnow writes delightfully on white rooms. Miss Northend writes on mirrors. There is an article on the two elements of hospitality, and a page of card tables and games. The niche in decoration is also considered, illustrated with some unusual examples. To complete the interior we have two pages of tiles for the decoration of the terrace and loggia.

Six houses are shown in this number. One is the home of the president of Smith and in the group of small houses are five of varying sizes and types of architecture, all livable and all built. Apropos of this you may have noticed that HOUSE & GARDEN almost invariably shows photographs of houses that have been executed. We feel that this is fairer to our readers. The sketch of the projected houses carries less conviction and is often deceiving in its pretty promises.

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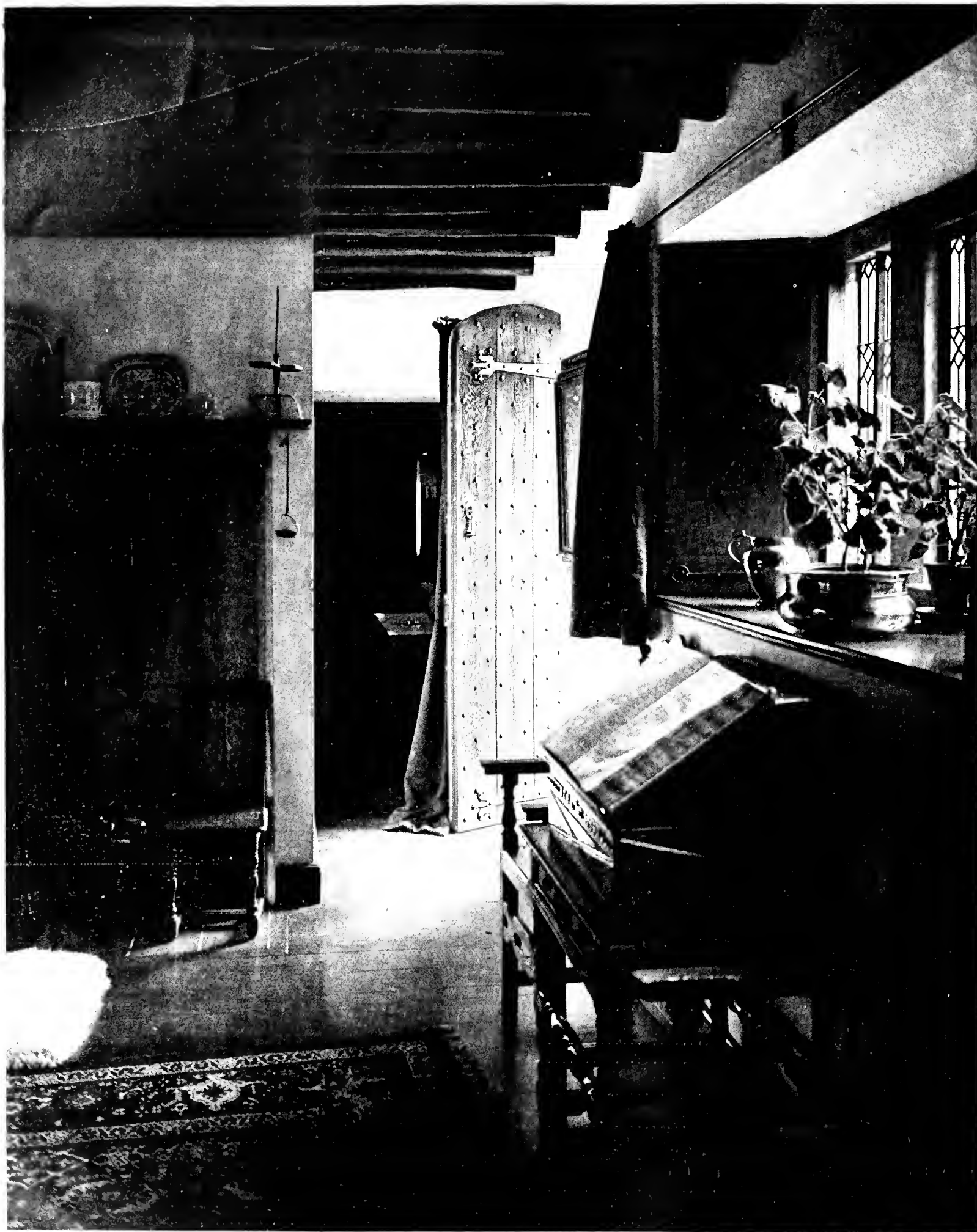
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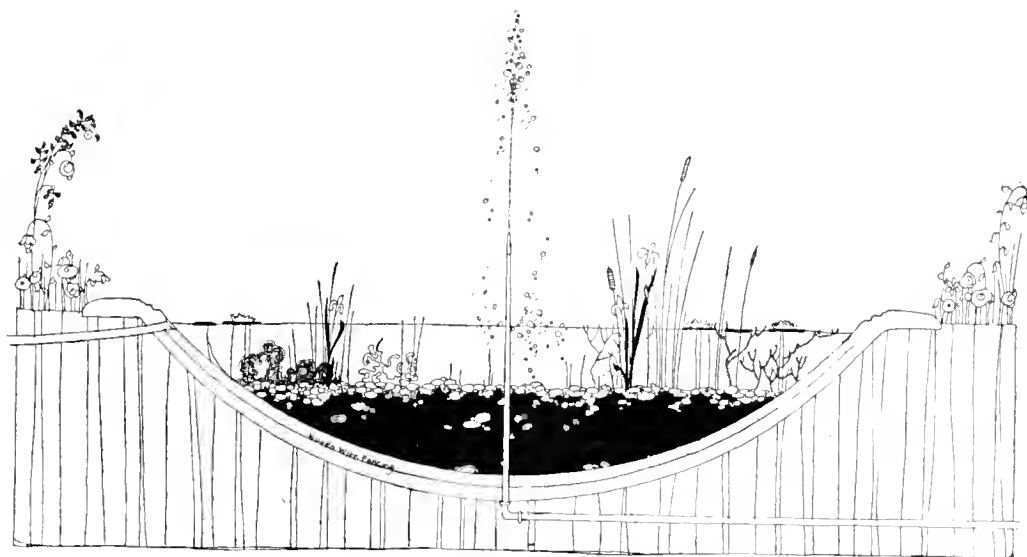


THE ROOM AS A STILL LIFE

All well-decorated rooms are studies in the composition of furniture, whether the subject be some brilliant expression of the Italian craze or the simpler and sturdier arrangement found, as here, in a remodeled and restored English country house of the Cotswolds. Behind the charm of the composi-

tion lies an appreciation of furniture and its uses, an understanding of light and shade and the harmonious contrasts of line, and the natural knack for grouping inanimate objects so that they delight the eye. A room properly composed is pleasant to live in because it is pleasant to look upon

The circular garden pool is lined with a "waterproof" concrete mixture reinforced with woven wire. Inlet and outlet pipes insure the water being maintained at the proper level. A sloping bottom provides various soil depths for different plants



WATER GARDENS AND THEIR MAKING

*Their Place in the Landscape Scheme, and the Plants Which Help Them Fill It—
The Matters of Planting, Maintenance and General Care*

AMELIA LEAVITT HILL

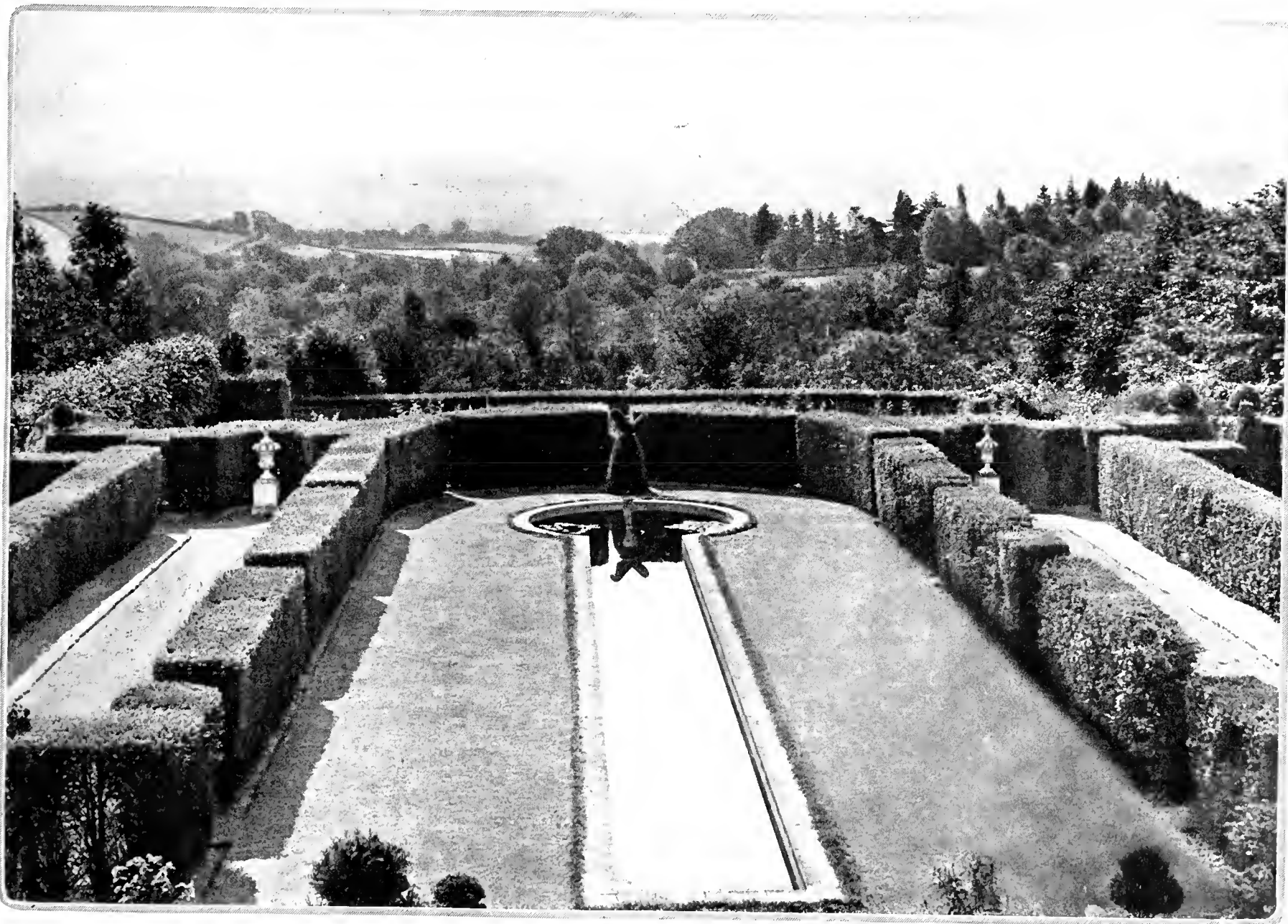
THERE is no sort of garden more delightful than the water garden, and none which, contrary to the general opinion, is so easy to make or to maintain. For those who have a natural pond, or a brook from which a pond may be made, at their disposal, this is obvious; but under no circumstances is it difficult for the lover of water lilies to gratify his

tastes, and from no other form of gardening is it possible to obtain such rapid and profitable returns.

For those who must construct their water gardens from the beginning, various courses are open. If a large pond be desired, it is possible to excavate the required size to a depth of about 2', and then to turn cattle into the

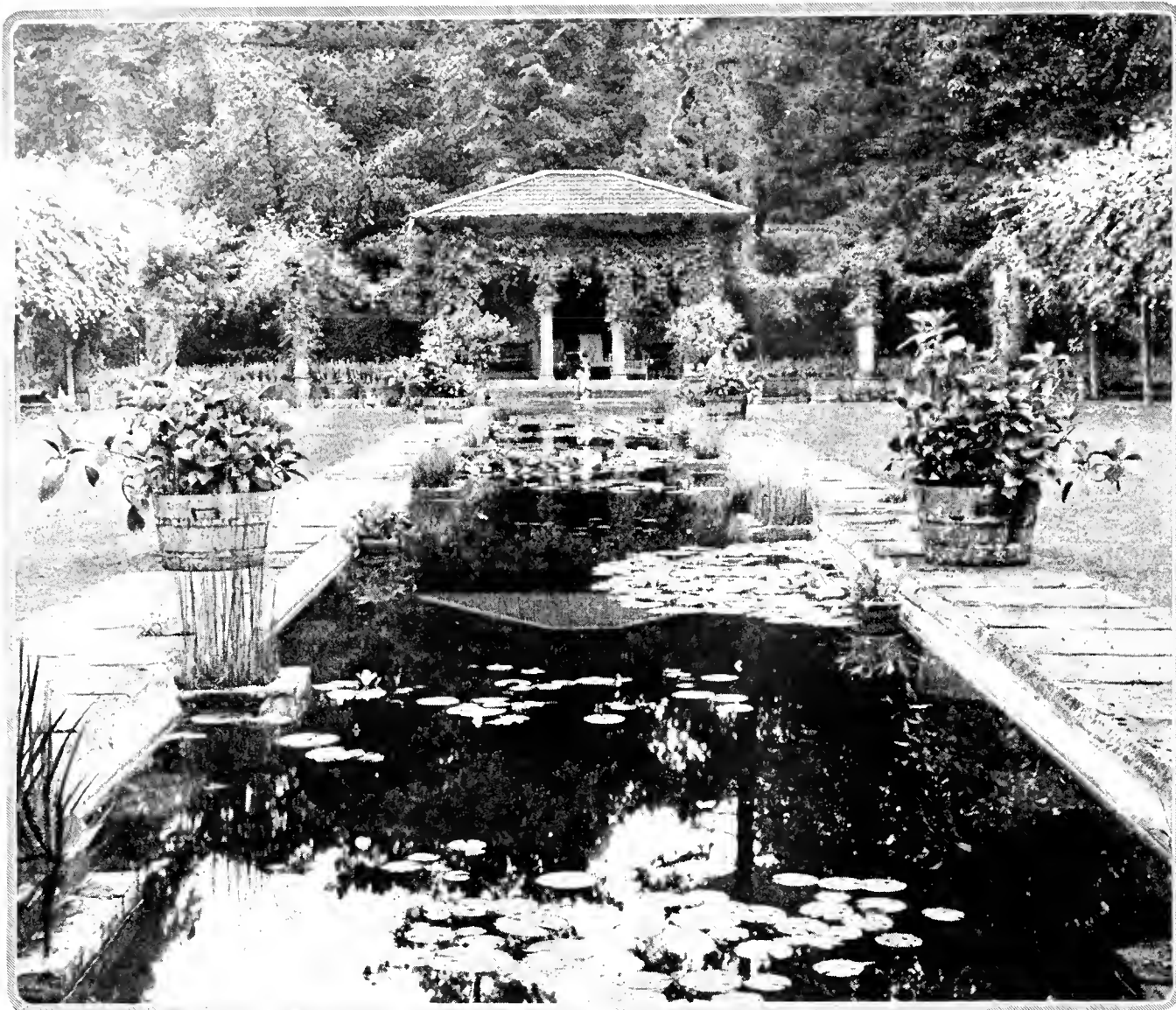
space so formed. If the soil be of stiff clay, in a few months a bottom sufficiently hard to hold water will be obtained.

If a smaller pond be desired, it should be dug to a depth of a little over 2', the sides slanting out as they approach the top, and the bottom paved in stones. A rough mould, which will run parallel to the sides of the hole, but

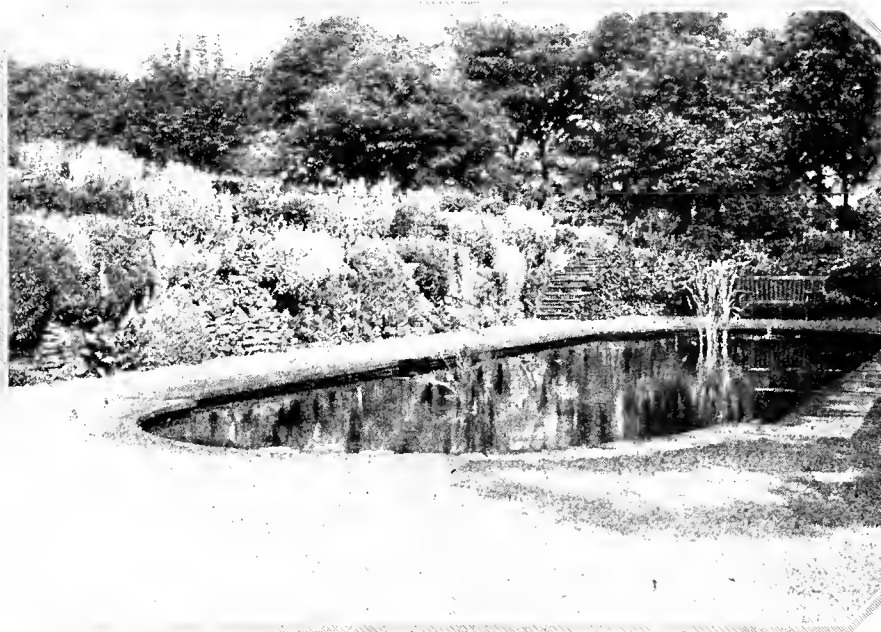


An unadorned, formal combination of water and turf is often effective within an inclosure of clipped yew or even privet. The whole design

in such cases should be distinctly geometrical—a matter of angles, circles and straight lines—as is evidenced in this English garden



All the photographs illustrating this article are of English water gardens. The one above is at Bridge House, Weybridge, Surrey, the residence of Mrs. Trower. At the end of the little canal is an Italian tea-house flanked with creeper-clad columns. Mr. Harold Peto designed the garden.



The arch forming the inlet to the water parterre, in the illustration below this, is built in dry stone. The treatment of the curb, which is edged with flag-stones, should be noted, since it avoids a too sharp edge in an ingenious manner.

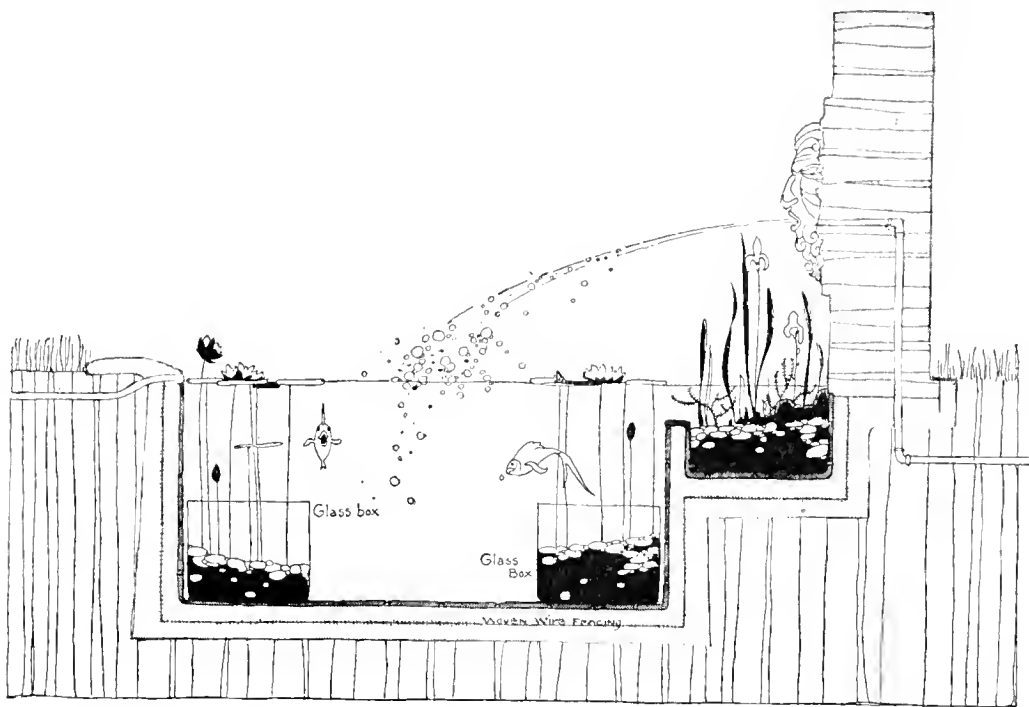
(Left) At the end of the lower terrace in Mr. Prince Smith's garden at Whinburn, Keighley, Yorkshire, lies this pool. White valerian grows in the dry bank, but nothing breaks the calm surface of the water save two sparse clumps of reeds. Designed by Mr. O. Maxwell Ayrton.

The water parterre which runs the entire length of the centre terrace at Whinburn, Keighley, is of unusual and interesting design. Iris grows within its narrow borders, and foxgloves hide the top of the dry-built terrace wall.



6" or 8" from them, is then built of boards. Chicken wire should be inserted in the space between the earth walls and the mould, and the space filled with concrete. This work requires no technical skill, and can be done by practically any "Italian-by-the-day." The bottom of the pool should also, of course, be covered with concrete, the stones here acting as reinforcement. Concrete which is not reinforced, or which is less than 6" or 8" in thickness, cannot be relied upon to stand the frost of our northern latitudes.

In making the pool, it is well to provide compartments in which to plant the lilies. They may, of course, be planted in soil spread loose upon the bottom, but this method is less desirable, especially in small water gardens, on account of the tendency of the plants to spread. It also makes the cleaning of the pool more difficult. Wooden boxes may be used instead of concrete or stone compartments, but they make a rather ungainly appearance. In cleaning the pool, however, they have the advantage that it is possible to move them about. And when the lily pads



Glass or wooden boxes to hold the soil in the bottom of the pool permit the easy shifting of the plants. Varying depths will allow the use of a wider range of planting, and a few goldfish will keep the water free from mosquito larvae

begin to spread, as they do in a wonderfully short time, neither boxes nor compartments are visible.

The average water lily requires about ten cubic feet of soil. A box or compartment, therefore, should be about 3' square and 1' deep, and its top should be about 1' below the surface of the water. Fill it with earth which has been thoroughly enriched—about one part

of well-rotted manure to three parts of heavy rich earth or humus. Mud from an old pond, or leaf mould, will not be found to give such good results as this combination.

It is, of course, also possible to make a small water garden, from which much pleasure may be had, from several tubs sunk in the earth, the divisions between them being hidden by water plants. Generally, however, the water lily enthusiast soon wearies of the limitations imposed by gardening on so contracted a scale, and either gives up aquatic plants altogether, or—which is more probable—turns to some more elaborate arrangement where his plants will show to better advantage. The tub garden may be made very pretty, but

is a makeshift, at best, and when a satisfactory pool is so easy to obtain, is not, in my opinion, to be seriously recommended.

The best way to secure lilies is to buy the plants of a reliable dealer. It is, however, interesting to try to raise one or two from seed, for one's own satisfaction if nothing more. Put a few inches of rich earth in the bottom of a bowl, (Continued on page 78)



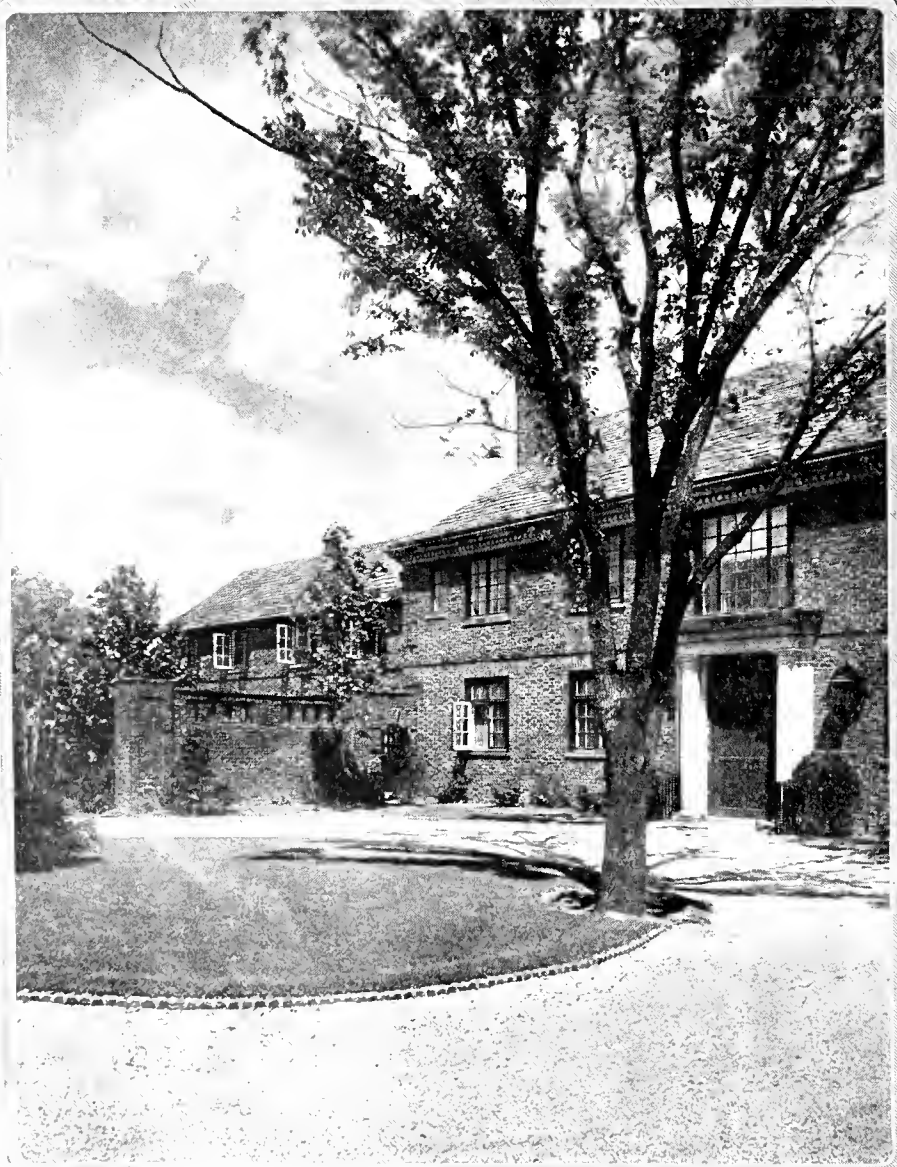
A border planting of funkias, iris, ferns and ornamental grasses may serve to mask the pool at a distance and add the charm of slowly

revealed discovery as one approaches. Water lilies alone grow here and there in the pool itself, their pads and blossoms irregularly grouped

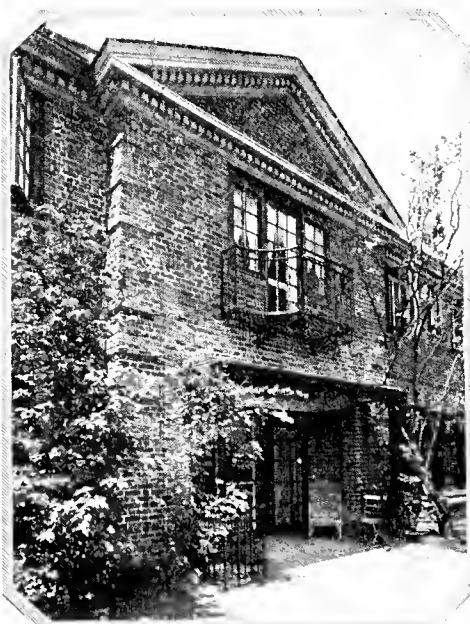


Gillies

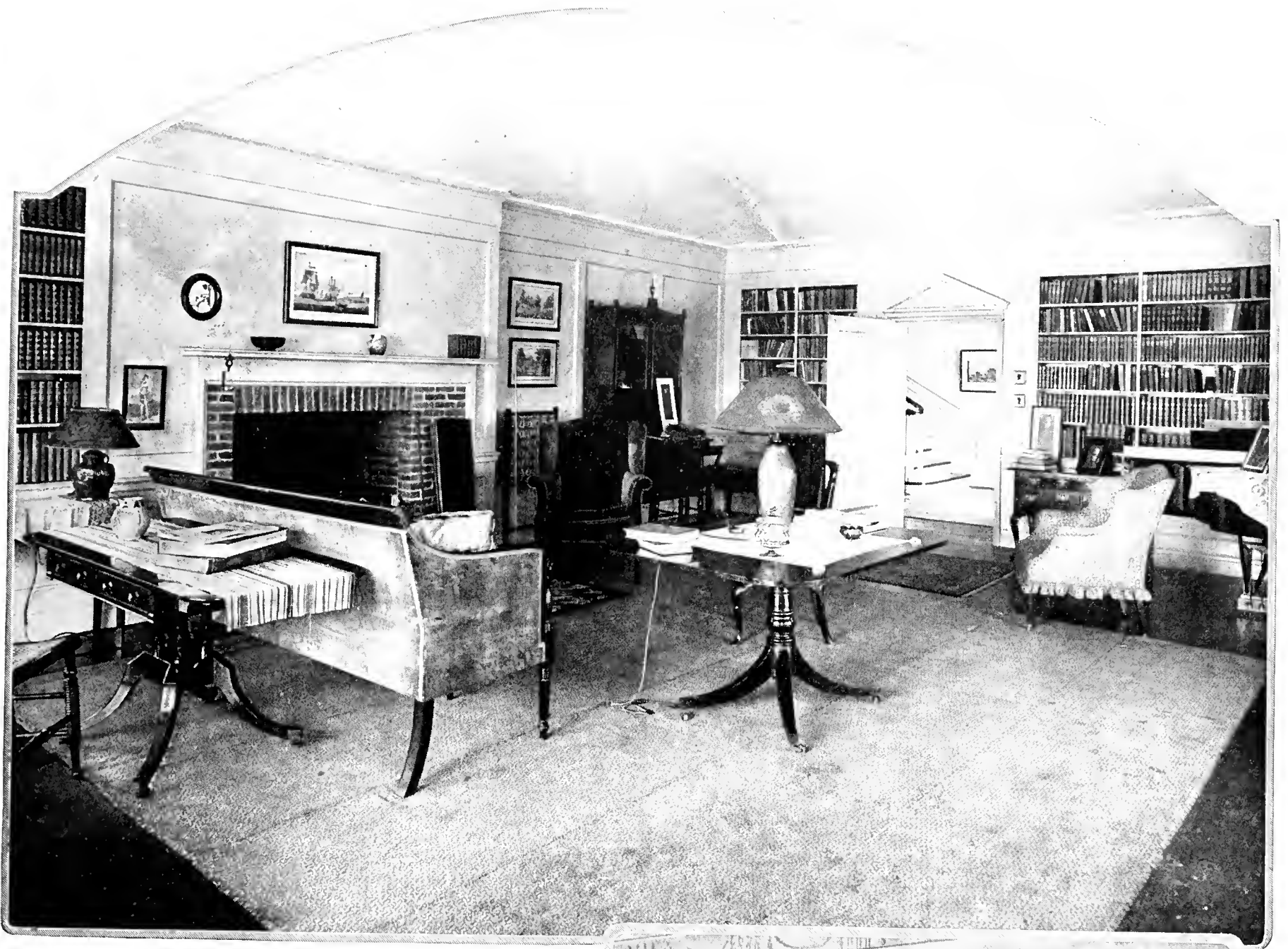
One generally thinks of the Georgian style of architecture as pompous because it is formal. In its modified expressions, however, it can still maintain much of the formality and still be simple. This example is executed in rough, brownish-red brick with a gray-green slate roof. Being built on a hillside it required rather a large roof and chimneys. This is the rear view



The entrance is pronounced by yellow sandstone columns supporting a heavy lintel, with a broad window above. The turn-around serves both the front door and the kitchen wing, the gate at the left leading to the kitchen gardens, with part of the grounds separated from the forecourt by a high brick wall. The rough sandstone cornice and columns relieve the color of the brick walls



A terrace runs along the front of the house and commands the slope of the grounds down to the road. This meadow is left in its natural state. The entrance to the terrace is a little loggia with a narrow bit of roof and an interesting wrought iron balcony above



Some of the Georgian spirit has come through the walls to give dignity to the living room. It is a room of fine proportions with a generous expanse of shelves and wall space. The trim is of the simplest character, painted white. Equally simple and dignified is the furniture—mainly old English pieces with some American Duncan Phyfe tables. The floor is dark and the rugs of a neutral tone

A GEORGIAN HOUSE AT GREENWICH, CONNECTICUT

JOHN RUSSELL POPE, *Architect*

By using this recessed doorway in an opening of more pronounced size, the general effect of a large opening is given without actually being too formal. It is a solution for the type of house where it is desirable to attain simplicity without sacrificing the spirit and style of the architecture



T H E C L O S E T C O M P L E X

Showing that Closets, Being Symbols of Domestic Wealth, Are the Real Reason for Spring Cleaning and Its Little Sister Spring Furnishing

SPRING cleaning is the annual nightmare in most American households—that, and its little sister spring furnishing. One looks forward to it with dread, the male of the species just as much as the female. For both it means work, endless confusion and eventually having to get acclimated to new surroundings. Granted that the mop is mightier than the sword, we ought to be able, by now, to evolve a way of doing spring cleaning and refurnishing without making the home look like Kansas after a cyclone has gotten through with it. At least, we can get our philosophy straight on these matters, we can think them out in an orderly fashion even though disorder must accompany their accomplishment.

As this is being written by a man, with the hope that some men may read it, it is not placing too much of the onus on women to say that both spring cleaning and spring furnishing are expressions of feminine tendencies.

Between women and closets is a definite and marked affinity. Something in the tissue make-up of a woman finds sympathetic relationship with the make-up of a closet. Perhaps one of these days Havelock Ellis or W. L. George can be persuaded to turn upon this problem his searching comprehension of women.

Why is it that, when a woman is shown house plans, she condemns them forthwith if not enough closets are provided? Why is it that she will forego a beautiful view, high ceilings and a three-years' lease on a remarkable apartment if the closets do not suit her? Why is it, when she comes into a hotel bedroom, the first thing she does is to look around and ask, "Where is the closet?"

These are searching questions.

THE passion for changing things about, for taking things from one place and putting them in another finds the peak of its expression in spring house cleaning. It is even a more persistent passion than the desire for domestic cleanliness.

The feminine person who guides my destinies in this present incarnation gave me, shortly after marriage, a strange clue to the secret of this closet complex. She asked me to get her several large, strong clothes boxes. After much trouble I managed to procure them. Then my woes commenced.

She calls it "regulating". It consists in taking things from one box or drawer and putting them into another. It attacks her regularly in Spring and Fall and almost invariably on holidays when I do not have to go to the office and count on having a quiet day at home to read. She starts by looking for a handkerchief, the casual handkerchief that anyone could pick from a top bureau drawer blindfolded. The handkerchief will suggest a piece of lace somewhere. She searches for the lace and in searching for it needs must turn over a pile of underwear. Turning over the pile of underwear gives her the notion that perhaps the underwear might be handier in the second drawer where the blouses are. Shifting the blouses down from the second to the third drawer gives her a like notion about stockings. In a few minutes the regulating is going full blast and chaos has descended upon her habiliments and mine. Thereafter the household knows no peace.

I am called from my book at a crucially interesting point and asked to help take down those boxes from the top shelf of the closet. She spreads them out in piles around my chair and begins shifting the contents of one into the other and vice versa. Apologetically she asks me to print new labels for them, and, seeing that the day is ruined, I acquiesce with Christian meekness.

You see, I made a great mistake the first time she had an attack of spring regulating. In a frivolous moment I wrote the labels in

alleged free verse. Of course I've had to do it ever since. Things like this—

*This doth contain,
Much to my soul's wonder and her amazement,
None else than
The relic of last winter's purple tricotine skirt
And three silk knickers, rosy as the dawn,
A brassiere with lace and
My immortal flannel trousers.*

By nightfall on regulating days I've usually out-Amyed Amy Lowell and all the free verse poets. The story forgotten, I turn my wits to writing epitaphs that read after this fashion—

*Beneath This Lid Lyeth
Until The Last Day
A Velvet Evening Frock
Of Pale Blue
Ruined By A Taxi Door
Born 1920—Died 1921
"And They Rent Their Garments."*

I know no other way to cure this passion for spring cleaning than to provide the mistress of the house with an unconscionable number of closets and boxes, to humor her when the spring urge comes, to accept it as part and parcel of the mystery of marital life.

WHILE spring furnishing is akin to spring cleaning, in that one engenders the other, there seems to be more logic about changing the house over. It is a reflection of the change that comes over the face of Nature in the springtime, the urge for lightness, color, open spaces and the breath of the outdoors. Some are fortunate enough to have both town and country houses, and with them spring furnishing constitutes one sort of a problem. Those of us who are tethered to one spot find that spring furnishing means an entirely different kind of experience. The country house may merely require a little renovating, a freshening up of curtains and rugs, a new chair here, an added piece of terrace furniture there; but in the suburban home where one remains the year 'round it taxes the ingenuity to make an entirely new appearing house for summer months.

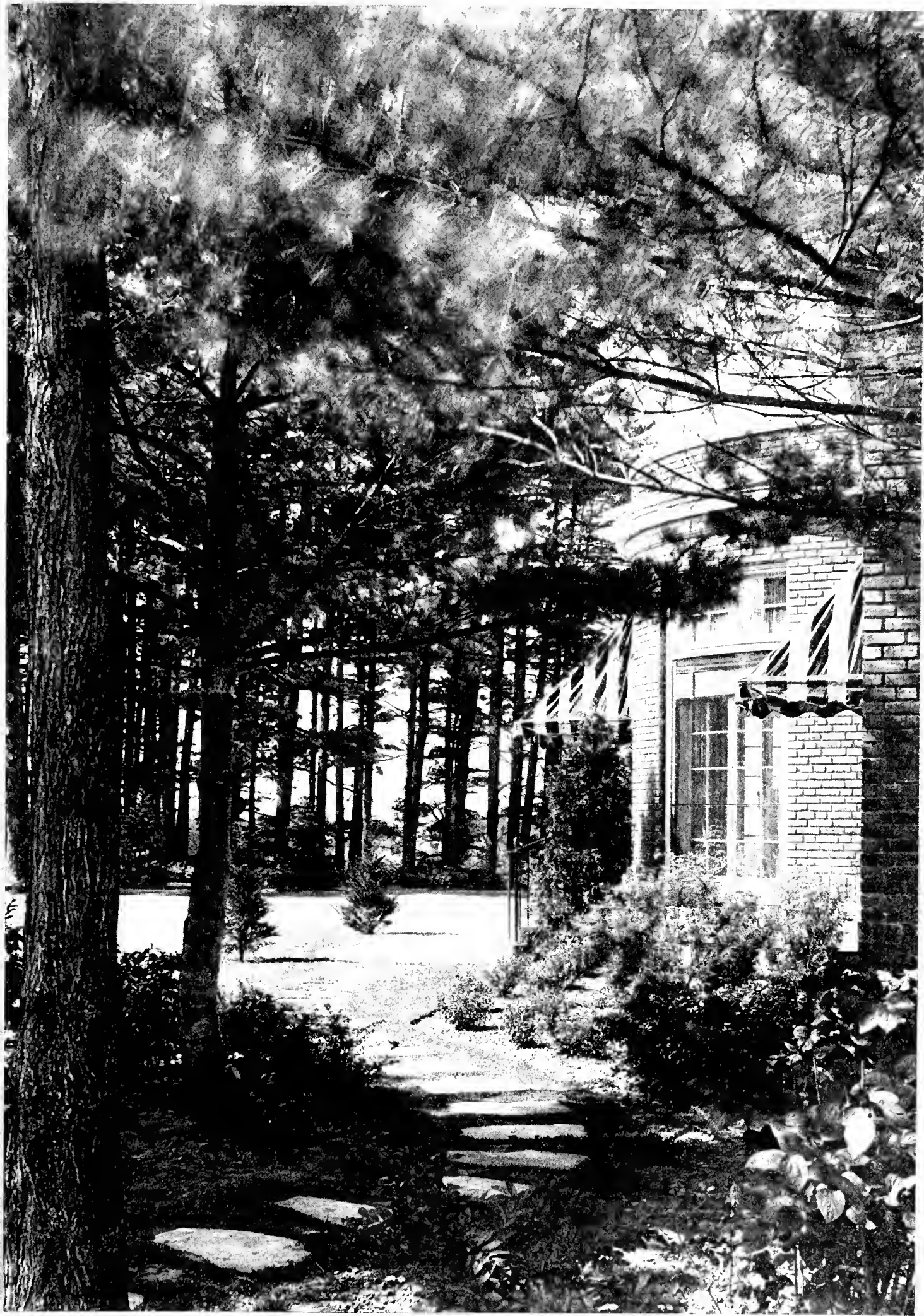
People tire of their homes because they tire of the things in their homes—the same chair in the same position, the same curtains week after week, the same piano in the same old corner. We need a change every so often in the house. We ought to take a day off and shift the furniture around in the living room, banish a chair or two that we're tired of looking at, hide some of the ornaments, throw a new cover over the sofa, turn the piano around another way. It is amazing what a difference such little changes make in a room. And if they can be done in one room, they can be done in the entire house.

SPRING furnishing means spring elimination. In wintertime we may enjoy the close and intimate touch of many objects and pieces of furniture; in summer we crave the coolness and freedom of open spaces.

Now in order to accomplish this, we needs must have a place to hide away those things we temporarily discard. And that brings us back to the closet. The closet, then, lies at the bottom of successful spring furnishing.

The closet is the symbol of domestic wealth. Possessing many and generous closets assumes that we have many things to put away in them. This must be the reason why women prefer closets to views, why they would rather have fifty-five hooks in an orderly row than all the eighteen-foot ceilings in the world.





THE LANDSCAPE PICTURE

To complete the natural setting of the residence of Frank B. Wells at Burlington, Vt., pine trees were moved near the house, thus filling out the picture begun by the natural woodland of hardy pines on the bluff before it. Ralph M. Weinrichter was the landscape architect of the place

THE ROMANCE OF POINT DE VENISE

Few Laces Have Such a History or Offer so Alluring a Field for the Collector of Elegant Adornments

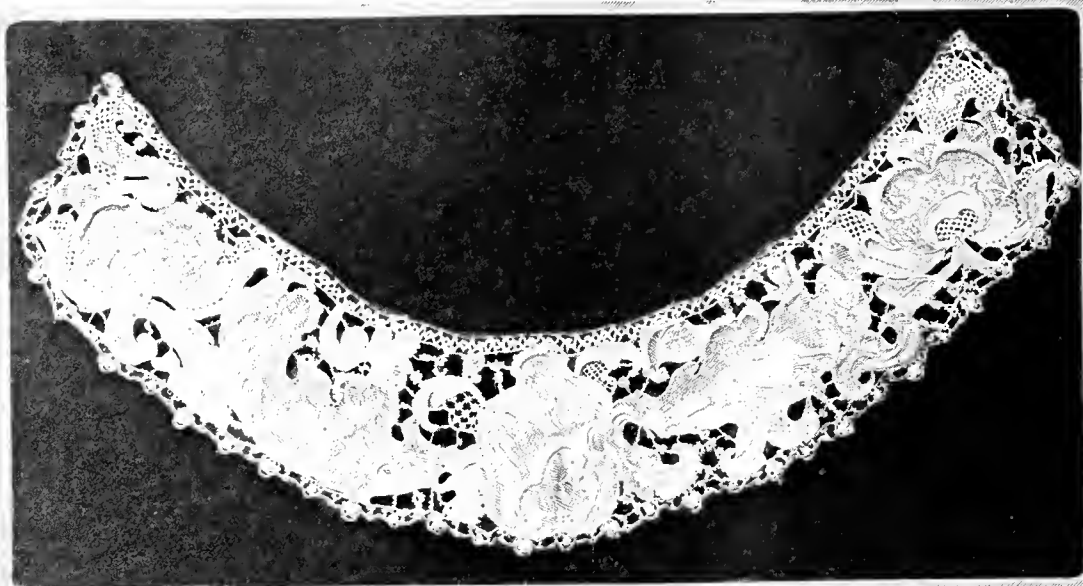
GARDNER TEALL

THE memories of a world of romance cling to the folds of old lace. In the history of textile ingenuity, where do we learn of any marvels comparable with these exquisite bits of filmy web, which scarcely could have been outmatched by Titania's fairy looms? And of all the laces Point de Venise must be crowned queen.

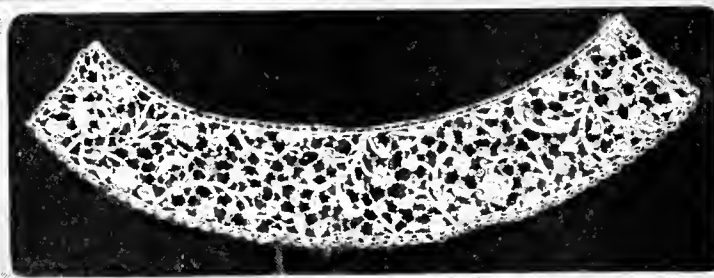
Needlepoint lace had its origin in the 16th Century. The earliest lace of this character was made in Venice. There is an old poem written by Agnolo Firenzulo about the year 1520, "*Elegia sopra un Collaretto*," in which "This collar sculptured by my lady in such reliefs as Arachne could ne'er excel" starts forth a description of a marvelous piece of Point de Venise. When Arachne dared to compete with Minerva in the art of needlework, the furious goddess transformed her into a spider condemned to weave webs. Only poor Arachne's skill could, I think, have approached that of the early makers of Venetian Point.

Early Venetian Needlework

The Venetians have always been renowned for their needlecraft. In the mosaics of San Marco we see delineated needlework borders (*fregio* or *frixatura*) such as we find the tailors of Venice noting in their charges of the year 1219 as being twice as expensive as fur borders for robes. The English king, Richard the Third, wore at his coronation a robe with bands of gold and silk *passement* which had been ordered from Venice. Savonarola preached in Florence against the vanities between the years 1484 and



Characteristic buttonholing can be seen worked in this 17th Century collar



Guipure bars connect the patterns in this example of 17th Century work

A Point de Venise specimen of the 17th Century



A fragment of a 17th Century Venetian piece of lace

1491 and he did not spare mention of the laces of Venice. Records with early mention of Venetian needlework abound, and works of the early masters of painting depict various laces in the portraits they brushed. Then there were early Venetian and other Italian books on lace-making, rare tomes, indeed, and eagerly sought by the bibliophile, although a number of them have been re-issued in facsimile. Among these treasured volumes may be noted those by Alessandro Paganino, 1527; Tagliente, 1531; Nicolas d' Aristotile dit Zoppino, 1530 and 1537; Pagan Malle, 1546 and 1550; Andrea Vavasore dit Guadagnini, 1546; Cesare Vecellio (nephew of the great Titian), 1590 and 1600; Serena, 1594; J. Franco, 1596; Parasole Isabella Catanea, 1600, and Lucrece Romaine, 1620—to mention by no means all of the authors of these early pattern-books for Venetian and other Italian lace-makers. Fortunate, indeed, it is we have them, since thus are preserved to us many hints and processes that otherwise we could have had no knowledge of. As their very *genre* naturally was not conducive to their preservation in libraries, having, as they did, hard workshop usage instead, these volumes have become excessively rare.

The Earliest Needlepoint

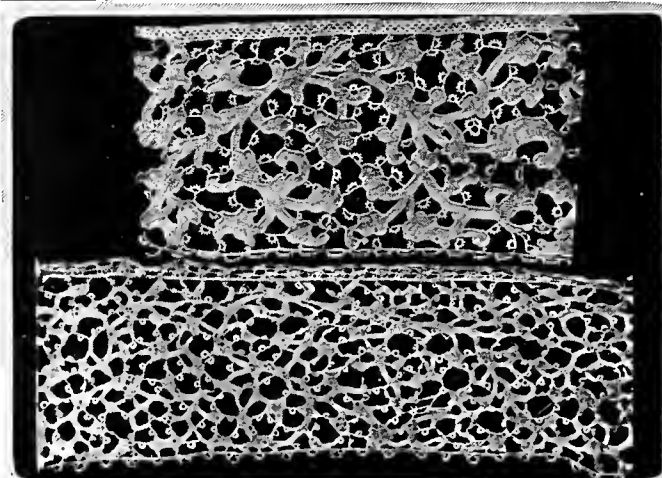
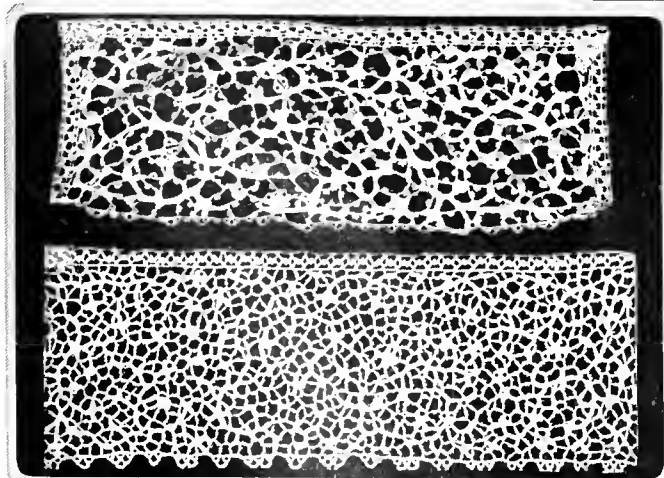
The earliest of the needlepoint laces was that named Reticella, which evolved from cutwork and drawnwork, having at first a fabric base with buttonholed design held together at intervals by brides (buttonholed bars) and picots (loops or knots on the design's edges). Later the cutwork gave

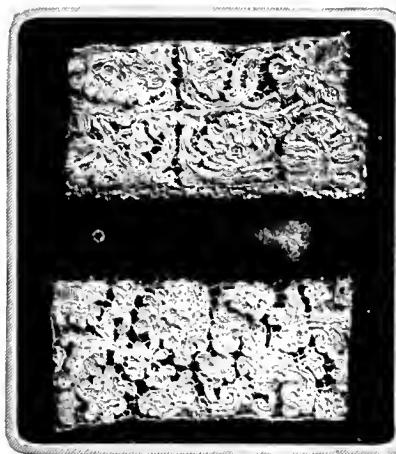


The difference in the handwork and the machine-made can be seen by comparing this example of modern Swiss imitation Point de Venise and the others

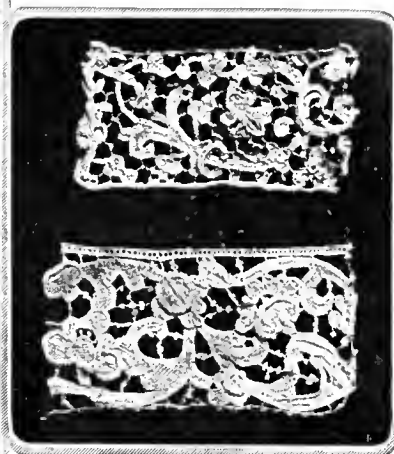
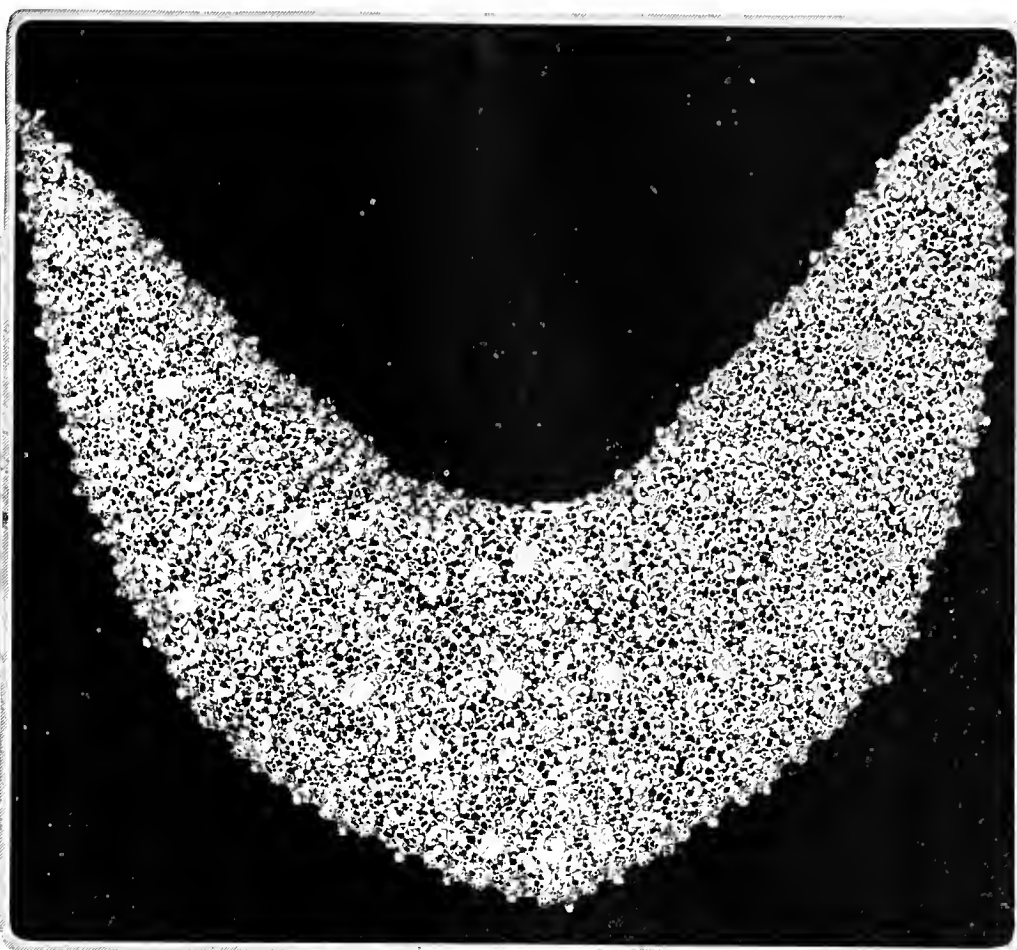
(Left) Ivory Point or Punto ad Avorio, of which these are examples, has a close stitching and low relief that gives the effect of carved ivory

(Right) The patterns for Punto ad Avorio were often taken from the graceful scroll designs and floriations of the intarsia, or inlaid wood, workers





The 17th Century marked the peak of Point de Venise production both in quality of design and execution



The old lace shows that indefinable touch and individuality which can be given only by skilled and careful hand work

place entirely to needlework.

From Reticella laces was developed the Punto in Aria (which may be translated broadly as "lace worked in air" or "stitched in air"). This was the first of the Points de Venise.

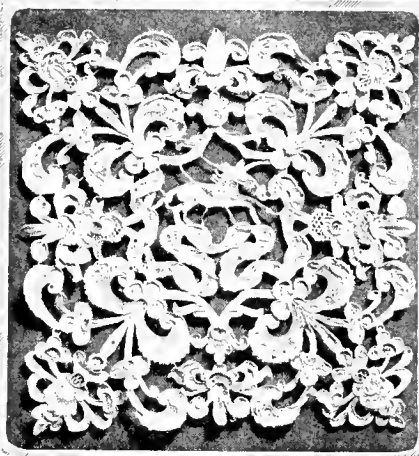
In Punto in Aria we find the flower scrolls, animal designs and the like executed in tiny stitches of the very finest thread. The foundation threads of the design were entirely buttonholed over, after which the design was completed by filling in between these outlining threads. Purlled loops or guipure bars served to connect the various parts of the design that were worked up separately from the original buttonholed thread base.

Making Venetian Point

Venetian point, as has already been remarked, was made entirely with the needle. The design was first carefully drawn upon parchment, so tinted as to form a dark background against which white threads would show up clearly to the lace-maker. Several very fine threads twisted together, or else a single coarser thread, were sewn around the whole pattern, following exactly the lines of the design. This outlining thread was applied with exceeding care, but with the fewest stitches required. These fastening stitches had later to be cut away.

The second step in the process consisted of closing in the figures of the design with various stitchery, and the ground was then developed into a fine net with tulle-stitch like Burano

(Above) The feature of rose point, as in this cape, is bars placed to form a hexagonal net ground

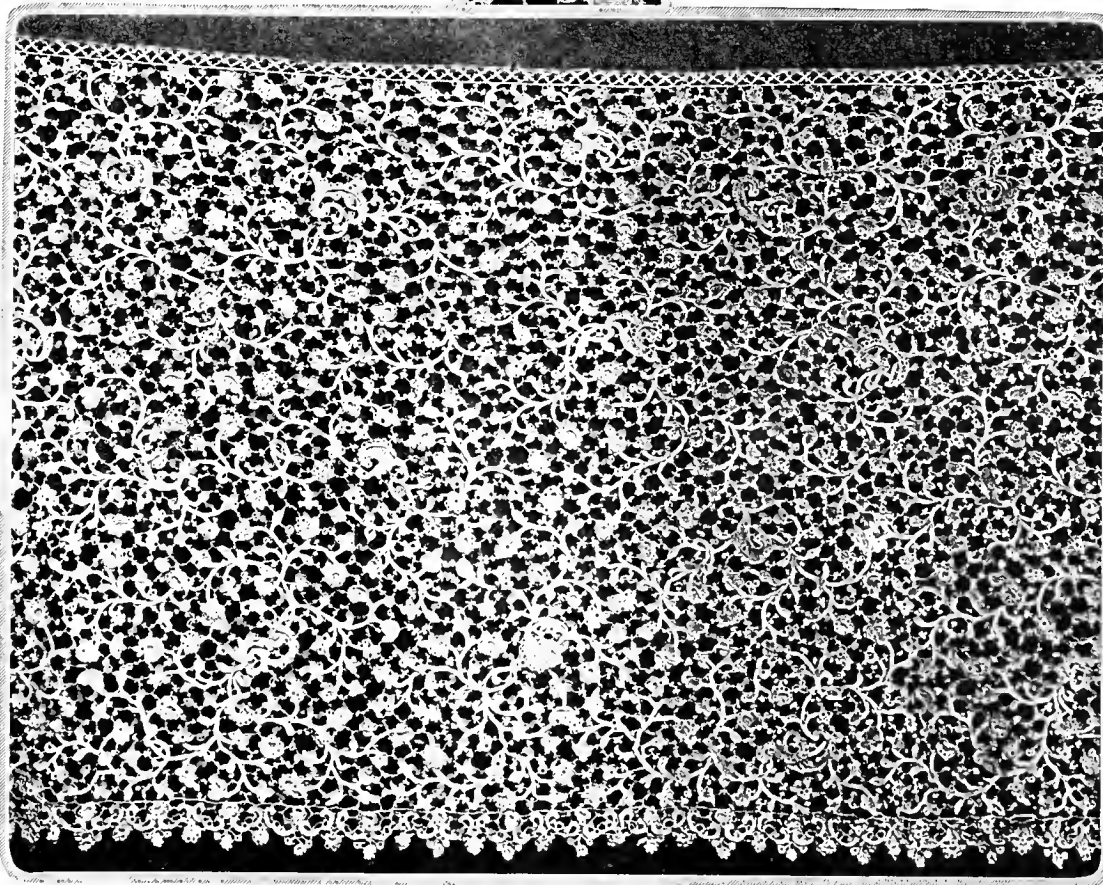


(Left) A very beautiful example of 17th Century Venetian Point is found in this chalice veil



(Right) An enlarged section of a piece of Gros Point

(Below) A 17th Century Point de Venise flounce

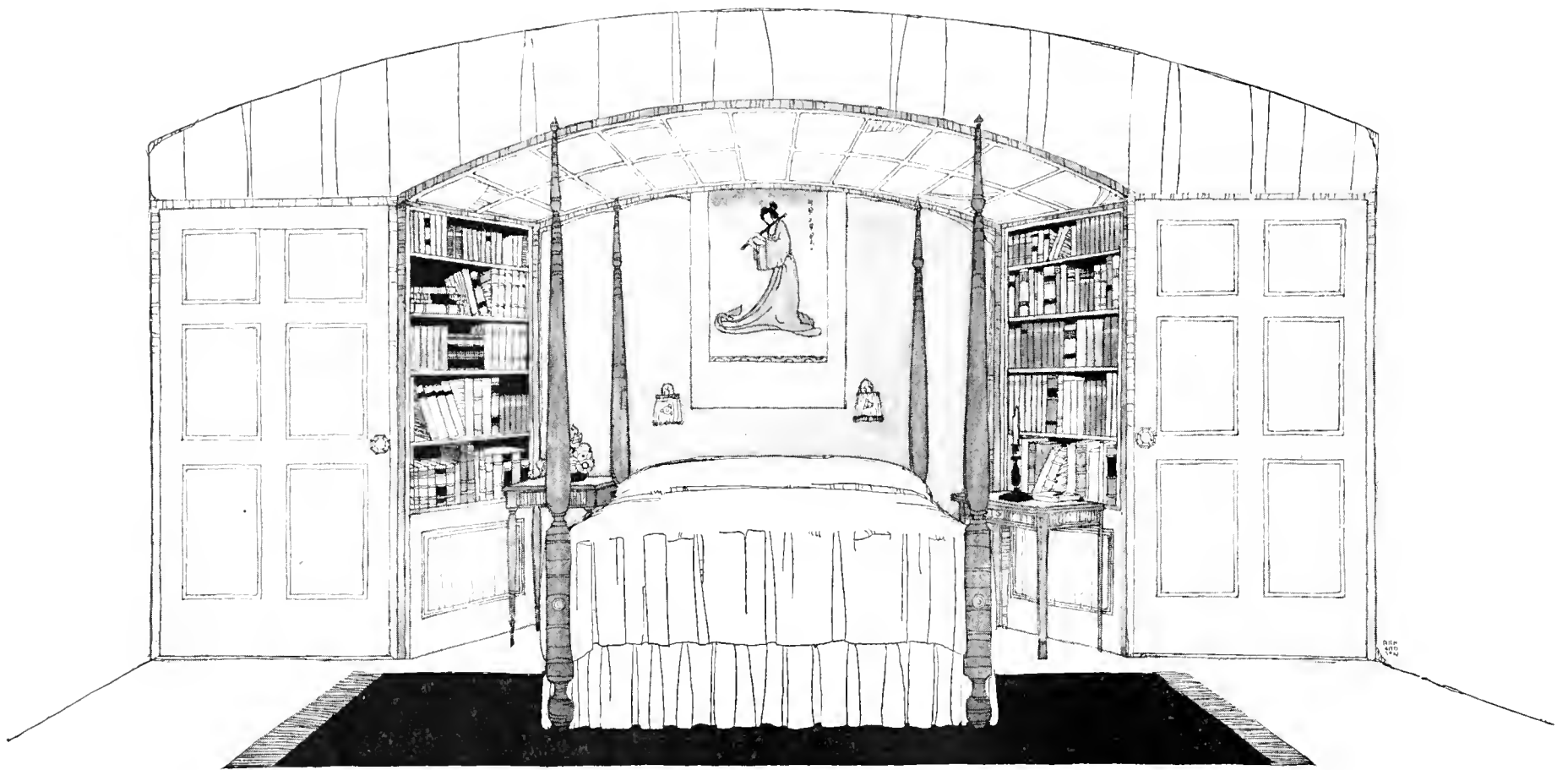


Point or with purlled guipure like Point de Venise.

The third step consisted in buttonholing over the foundation stitches which were first applied to outline the design. This was accomplished somewhat elaborately in order to produce the relief effects desired. After this was completed the holding threads were cut and the lace section removed from the parchment working ground. Of course, a number of these sections was required to complete a strip of lace and these had to be joined together in proper fashion. Especially skillful needleworkers finally received the strips of lace and added the finishing stitches to them. These last lace-workers undoubtedly added the definitive artistic touch to the production. Generally some six different needlewomen were occupied with the making of a piece of lace, each lace-worker being highly skilled in her particular stitch—one to do the thread outlining, one to do the buttonholing, one to do the brides, one the picots, one the ground net, and one to do the final stitchery. The highly developed skill of these workers produced marvelous results, laces of indescribable beauty, of microscopic construction.

Different Effects

It is interesting to note that in so extraordinarily delicate an art as that of lace-making, the laces produced in different localities by the same methods from the same patterns exhibit quite remarkable differences in effect. The threads seem sensitive to their
(Continued on page 88)



Where the bedroom is quite large, one end can be made into an alcove for the bed. Space will be left on each side for closets. The side walls of the alcove will contain book-shelves conveniently located for the guest

BOOKS FOR THE GUEST ROOM

The Thoughtful Hostess Will Provide Her Guests With a Varied Choice of Literary Snacks to be Nibbled Before Retiring

MONTROSE J. MOSES

SHALL I put a bowl of flowers in the guest room, a dish of candy by the bedside and a book upon the shelf? Shall I give any thought to those deshabille moments of the visitor, calculating that he is like the average mortal when clad in loose garments—eager for faint breezes that flutter the curtains, for the rich aroma of confidence in private correspondence, for intimate diaries recounting rivalries of men and women, seasoned with intrigue and slander? Shall I let my own vagaries dominate the room, and on taking a backward glance as I am about to close the door find that the preponderance of yellow-back French novels is quite out of keeping with the color of the curtains, and that either they or the hangings will have to be changed?

It is not such a casual matter, after all, making your friend comfortable for the night or for the week-end or for a long visit. Sheets are sheets and coverlets are coverlets, and windows are built so you cannot move them, but the "last moment" touches to a room just before the train is due or the car speeds up the path are what count in the courtesy of hos-



pitality. There are some visitors who carry their books with them, as they do their shaving-stick or their cold-cream. But somehow a guest room is usually governed by the humor of the hostess: a book culturist or horticulturist is easily determined at first glance. Whether or not you are a good visitor often depends on how readily you bend your taste to the vagary of those you visit. The hunter of mushrooms, the lover of birds, the believer in "new" thought, will expect you to listen to them.

Then, of course, in these unsettled days, I doubt whether any of us would dare omit from the magazine table some of the radical papers—we want our visitors to know that we are in touch with the latest revolutionary ideas, that we too have our opinions about Russia. And as for the drama—is not the theatre a toy thing to be improved by everyone, and are we not all reading plays—if not writing them—and do we not dip here and

The simplest arrangement is the bedside table with books. One has then merely to reach out for a volume. The hostess should choose the books with regard to her guest's tastes

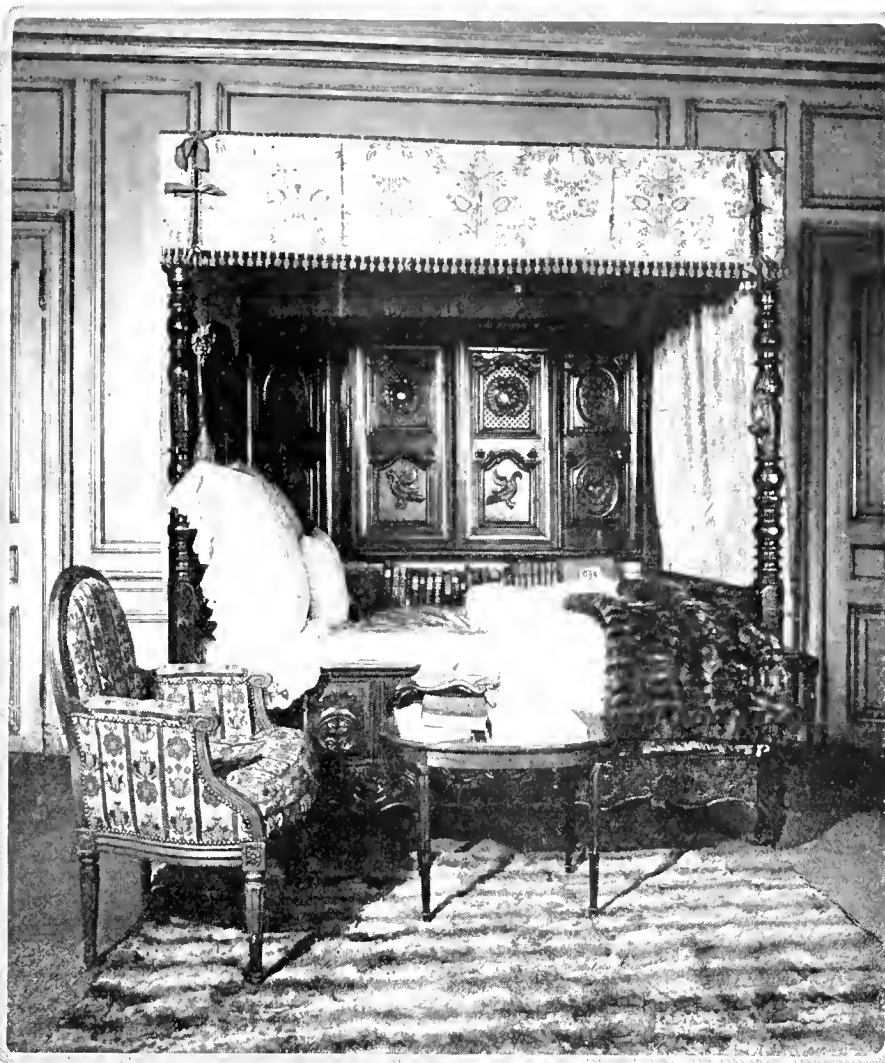
Mills-Harting

there into Hungarian drama and Spanish drama and Scandinavian drama as nonchalantly as the bee sucks? These are topics every week-end must know!

You must always put a dash of romantic novels into the guest room, but it is evil to confess an ignorance of the realistic movement from Dostoevsky to "Main Street"; we "moderns" must apologize for the left-over books from the last generation,—for Tennyson and Arnold and Morris suggest antagonism to Amy Lowell, and Sandburg, and Frost. We must be modern to the last degree in the week-end visit!

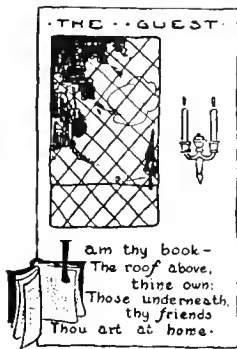
I recently came across a letter written by Clyde Fitch to a friend, soon after her visit to his country place in Westchester. "O!M!!" he exclaimed, "I am just reading the book you read in your room here last winter!!!!!!O!—I AM surprised! I must be more careful what books I put in your room!!!!O!!" Such panic suggests French Court scandals, the kind of small talk one finds in Madame de Sévigné, Madame de Genlis, and the other examples of feminism that flourished with the Louis furniture. In such a mood Anne Bracegirdle, Nell Gwynne, Dora Jordan and others of their ilk might biographically assemble by the bedside. The pink curtains of the bed would hide our blushes.

Perhaps one has had a brilliant evening, beginning at the dinner



Mills-Harting

Chaucer's plan of placing books at the bed's head is a convenient scheme for the modern bed chamber. They can be placed on a shelf at the top or side

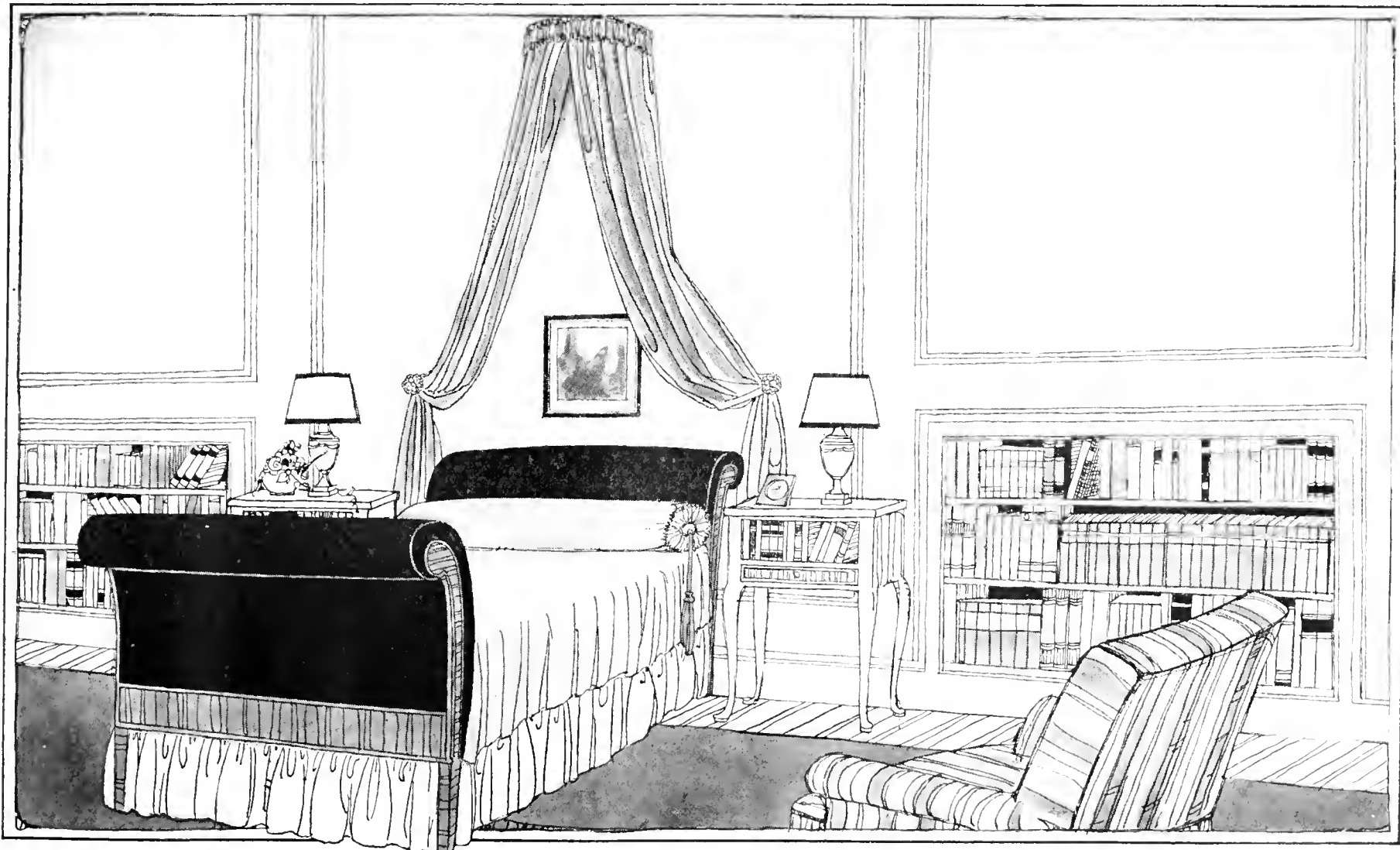


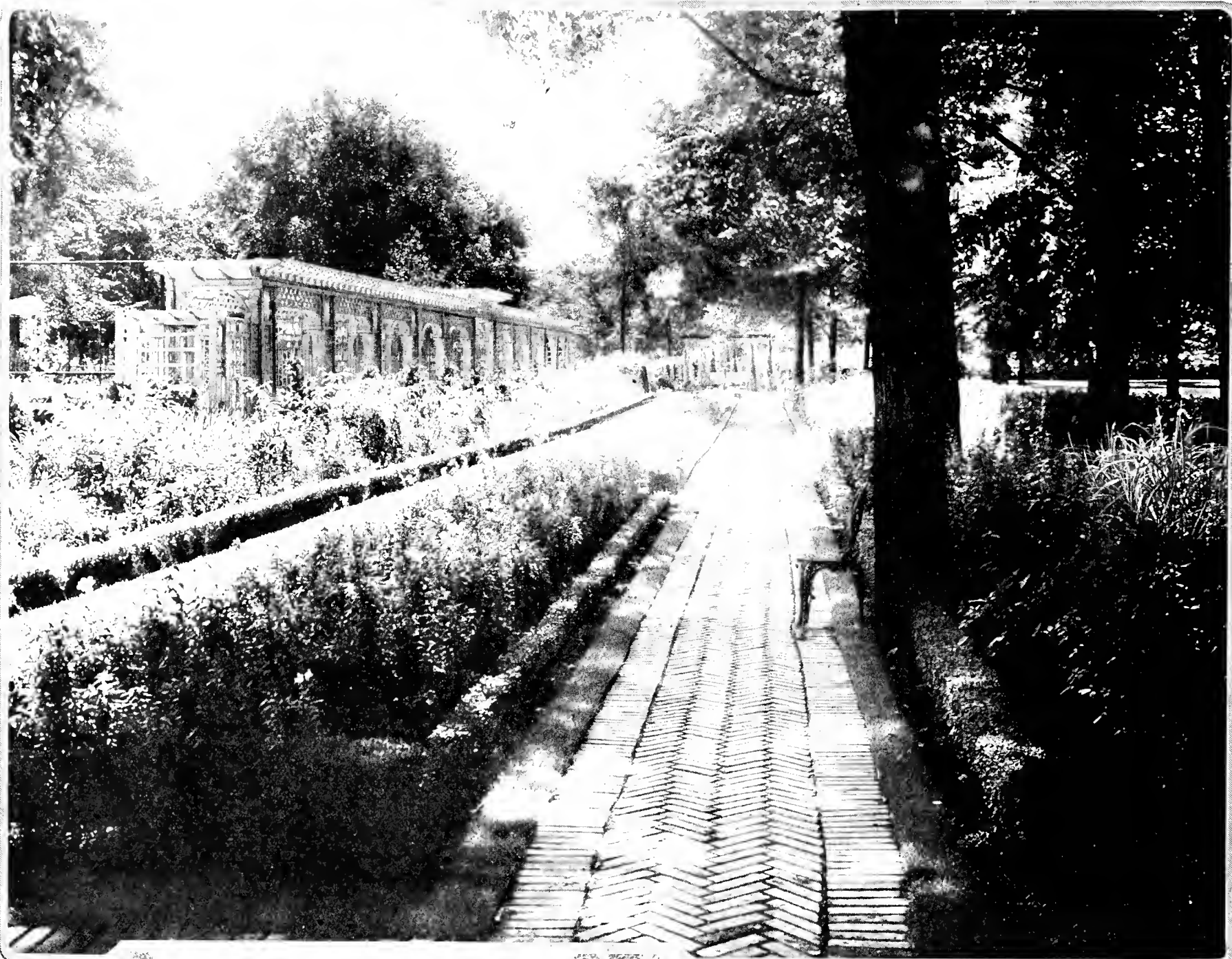
Book-shelves let into the walls on either side the bed and a night stand for books are convenient treatments. Book plate by Dempster Murphy

table. The pair of gleaming shoulders next you have suggested a Herrick mood, the naive young girl opposite you has set you singing inwardly, "Where is Sylvia", mine host has volunteered that within healthy tramping distance there is a trout stream, and your mind is set thinking on artificial nature minnows. On your retirement you would welcome a range of books from the "Hesperides" to "The Compleat Angler", and even Louis Rhead's "Fisherman's Lures" or Walter Eaton's Berkshire sketches would not be out of place.

Of course, any hostess to whom books are a necessary furniture in a room would scarcely omit from the book-shelf some sheaves of free verse; Amy Lowell's volumes, delicately tinted boards, would match any coverlet of silk, and all these tendrils of verse afford you an opportunity of discussing with the young poet—every neighborhood, even if the population consists of only two, contains a poet and a dramatist—the latest theories regarding polyphonic prose or polychromatic verse, or any of the hybrids which have resulted in the helter-skelter marriage of the dactylic and anapestic families: a new-fashioned meeting of old-fashioned metre!

The guest room book-shelf proves often an aid to week-end conversation. In the morning you come to the breakfast-room glowing with a
(Continued on page 86)





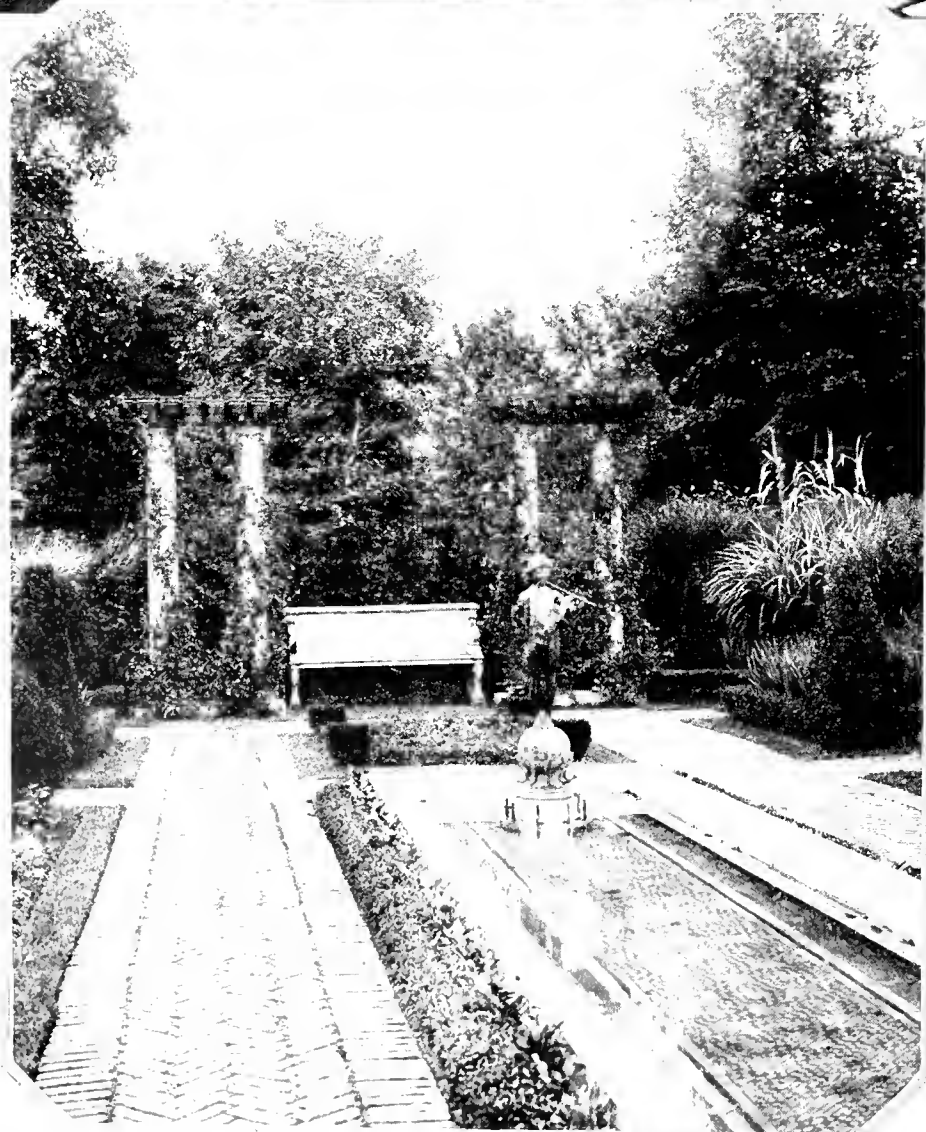
Norton

For the purpose of screening a tennis court on the adjoining property, a section of the north garden was given a pergola background. It is painted gray green. The brick walks are bordered with box and the flowers are, for the most part, annuals—snapdragons, larkspur, phlox and such. On the outside are small evergreens and a dense growing arborvitae hedge

THE GARDEN of H. G. DALTON

CLEVELAND, OHIO

ABRAM GARFIELD
Architect



Beds of roses are at this end of the garden, with peonies on the sides and arborvitae. The marble seat and four columns that form the exedra of the garden were brought from Florence. Ramblers are trained over them. Behind these columns arborvitae forms a thick hedge shielding the garden from the street



At the south end of the garden is a long, narrow pool, graced by a delightful little figure by Macmonies. The pool has a coping of pink Tennessee marble and in the bottom is a geometrical pattern worked out in pink, yellow and lavender mosaic with a border of dark green and white marble. Around the outside of the pool is planted a narrow strip of tulips and candytuft



Perhaps the most delightful vista in the garden is that of the lake from the east porch of the house. The picture is framed in the foreground by marble columns and in the distance by the trees. A flight of rough stone steps leads down the bank to a breakwater which protects this side of the garden

PORCHES INSIDE THE HOUSE AND OUT

No Longer Is the Porch Grafted on the House; It is an Integral Part of the Design and Useful Throughout the Year

ELLERY JOHNSTON

ONE of the indications of increasing good architecture in America can be found in the handling of the porch. Whereas it once was a detail literally "stuck" onto a house, it is now built as an integral part of the house structure, made permanently useful by being enclosed with glass for winter. The Georgian and Colonial types of houses have been mightily improved by this porch treatment. In Italian houses the loggia takes the place of the porch. In many types of houses based on English designs the terrace plays the rôle of the porch. Even in Southern

The color scheme for the porch of Mrs. George O. Palmer's house at Portchester, N. Y., was taken from the old tile placed over the fountain—orange, brown and blue

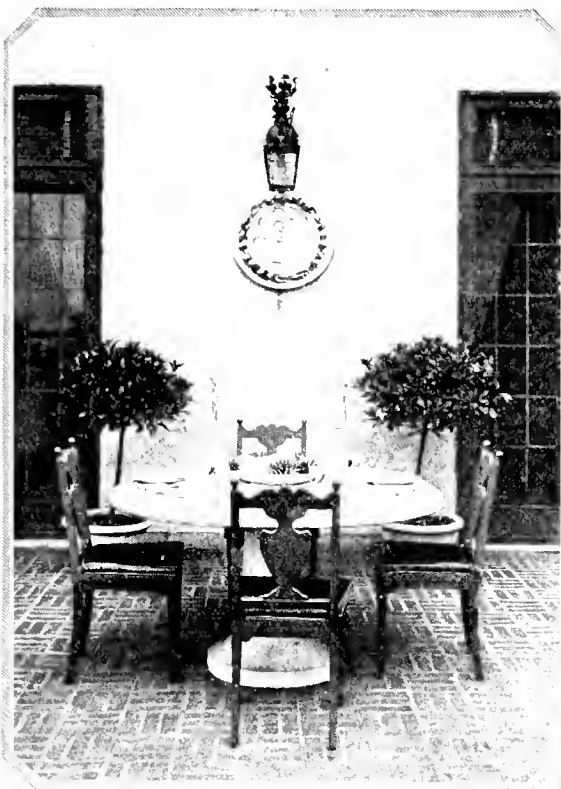


states, where the porch is a necessity for comfortable living, there are indications that the porch is being built as a part of the house itself.

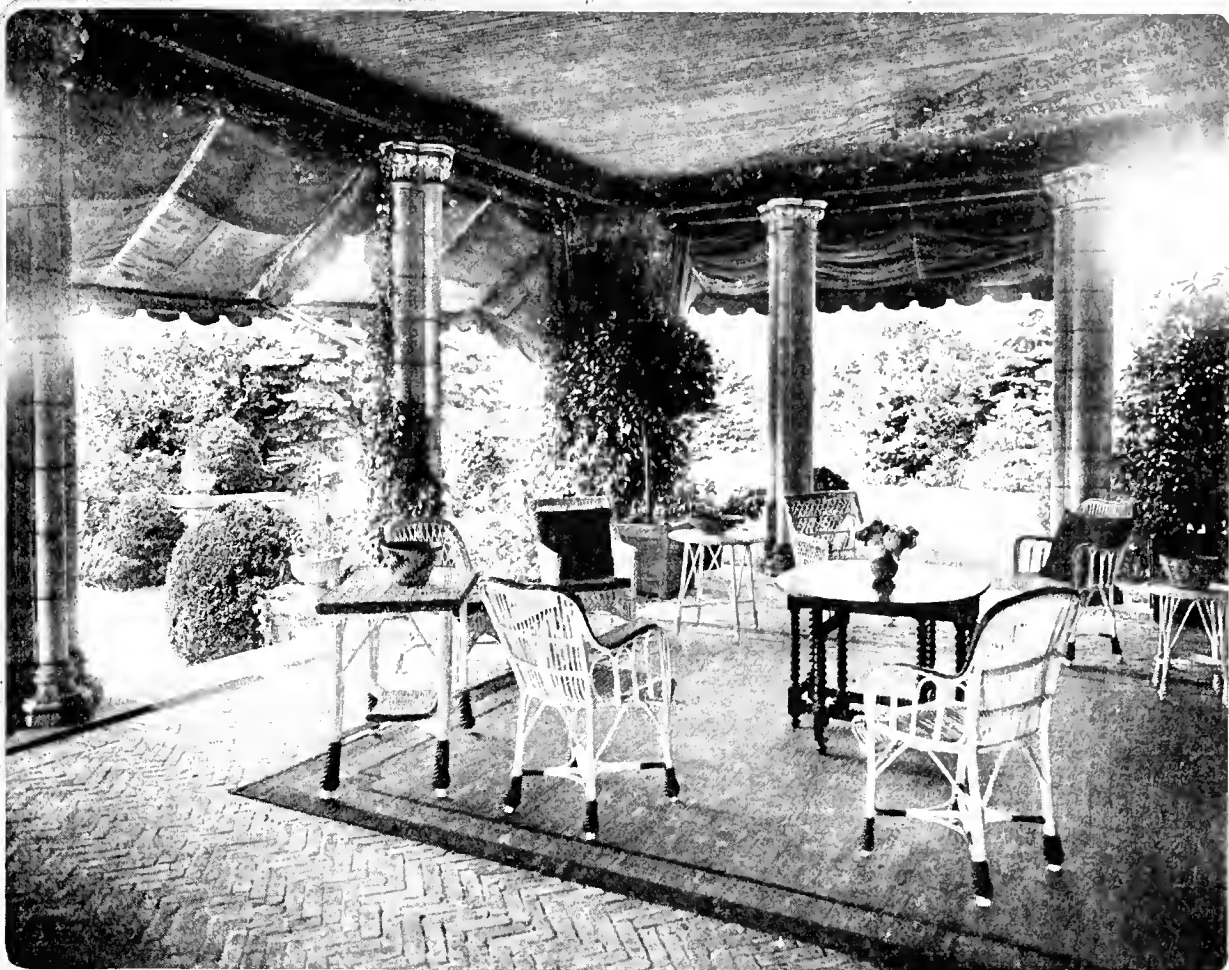
But whether a porch, a terrace or a loggia, that factor of transition between the garden and the house is desirable. One should not have to come into the house abruptly; the progress should be gradual, from the full sun of the garden, to the half-shade of the porch, thence on to the cool depths of the house itself. With a loggia and a porch this is possible; it is made possible on the terrace by the use of awnings.

Brown is found in the fibre rug, the table is black marble with a wrought iron base, the curtains green, the chintz orange. Mrs. A. Van R. Barnewall, decorator





One corner of the terrace of Mrs. Otto Wittpenn's house at Bernardsville, N. J., is furnished for outdoor dining, with a marble table and painted chairs. Blue and white linen is used and colored glasses

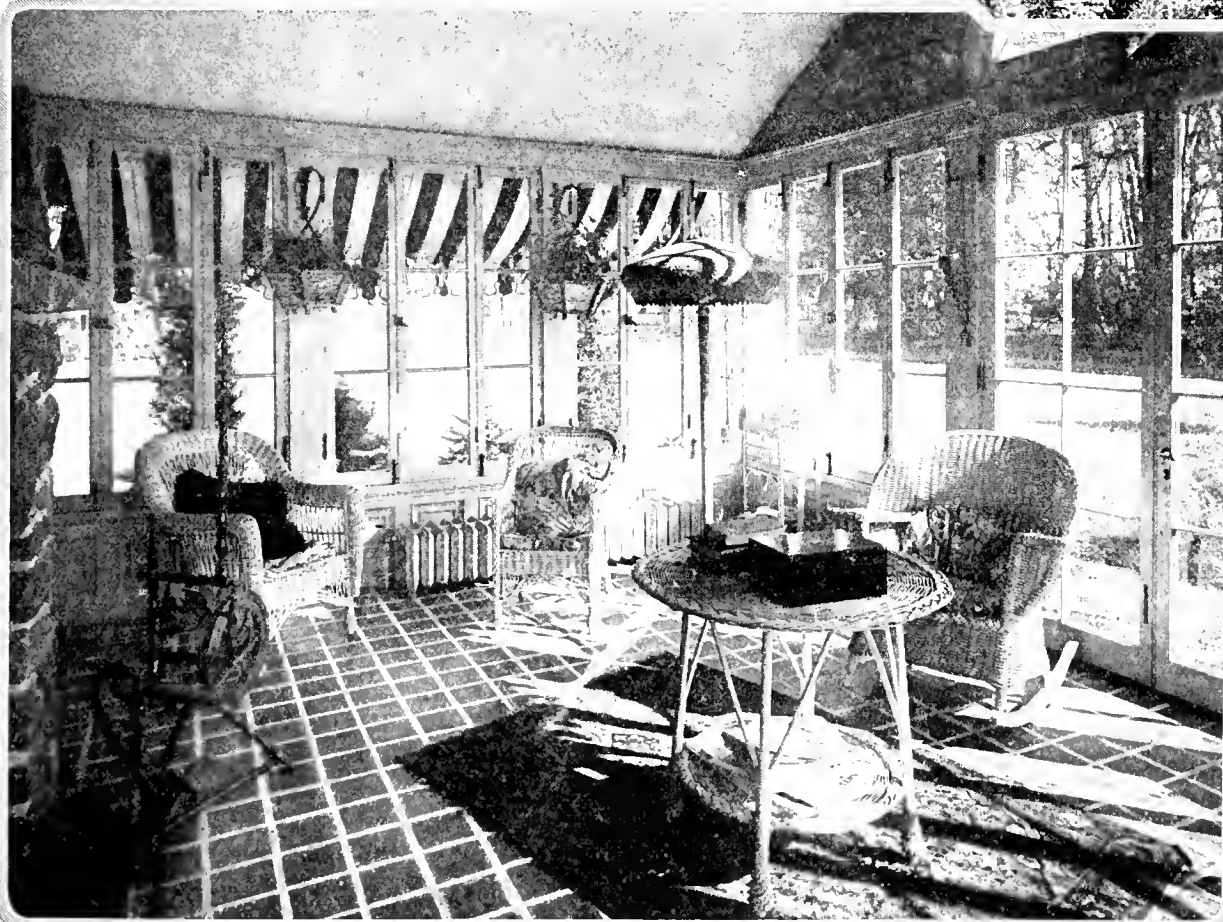


Even as the porch itself marks the transition between the inside and the outside of the house, so does its furnishing. This, too, should mark a transition, sharing the nature of the house and the nature of the garden, the two pleasantly mingled.

The first two illustrations show an enclosed porch in the house of Mrs. George Q. Palmer, at Portchester, N. Y., where the garden element would seem to dominate. The fountain and its surrounding trellis, the fibre matting, the wrought iron tables and plant stands, the rough cast wall—all are of the garden. The upholstered sofa and chairs and the lamp are of the house. This is a room permanently

A blue and white color scheme has been followed in decorating the porch of Mrs. George Post at Bernardsville, N. J. The curtains are blue linen, the wicker blue and white

By building a low wall a terrace was created in this city backyard. It has a brick floor, a background of brick and trellis and commands a prospect of shrubs and perennials



furnished for all year use according to the requirements of a climate that has a real winter. Its color scheme—orange, brown and blue—is taken from the old tile over the fountain. Another porch—that of O. S. Young—simpler in treatment but equally comfortable, is furnished with wicker, has a red tile floor and on one side a striped awning.

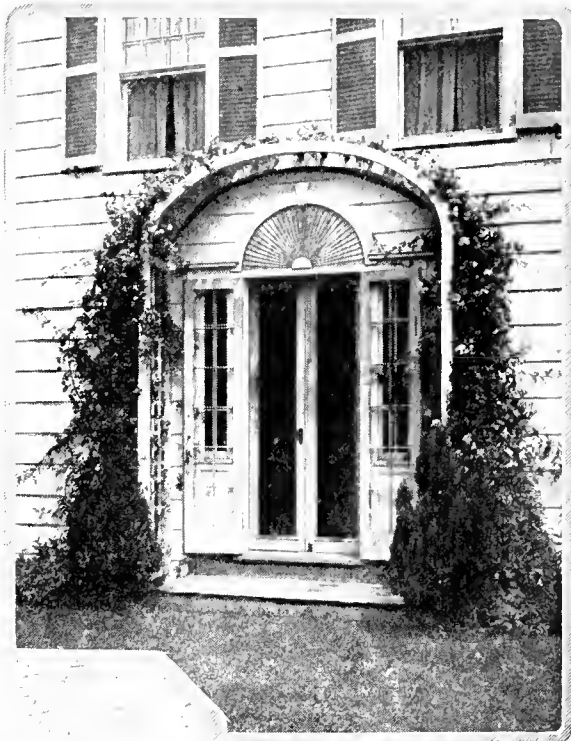
Wicker, willow, reed and painted cottage furniture give a wide range of choice for the porch and terrace. These come in such delightful shapes and colors that with them one can hardly fail to make a really livable and picturesque outdoor room. The variety of rugs for such uses is also great—fibre comes in an amazing number of color combinations and sizes which accord perfectly with the

(Continued on page 76)

Red tiles laid in a wide bond afford a pleasant contrast to the white woodwork on this porch in the home of O. S. Young at Great Neck, L. I. Wicker has been used for furnishing



IN THE DOOR IS
CRYSTALIZED THE
ARCHITECTURE
OF THE HOUSE



Gillies

In adapting the spirit of the smaller French chateaux to an American house of moderate size the architect, who was Eugene J. Lang, has applied French classic motifs to the entrance door. The effect is dignified and unusual



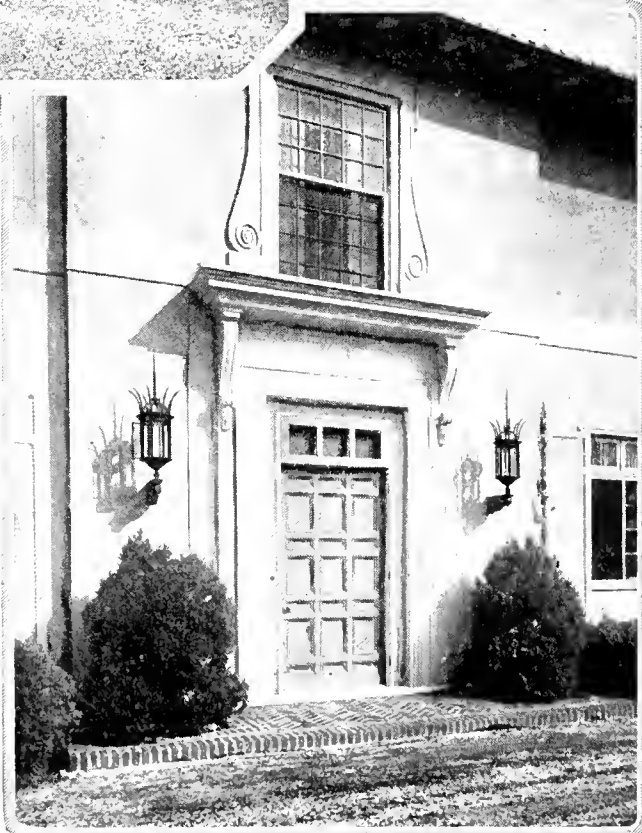
The Germantown hood is found in houses of Dutch Colonial and Pennsylvania architecture. A penthouse or projection runs along the façade and over the door is elaborated into an arched hood. Frank J. Forster, architect

A Colonial design, common to old houses in the United States, consists of a wooden fan over the door and long lights on each side. The door is paneled, or, as in this modern example, of glass. W. Lawrence Bottomley, architect

Inspiration for this door is found in the Palazzo Venezia at Rome—a Baroque window framing above a Classical door. Thus the Italian Renaissance is adapted to an American Italian type house. Lewis Colt Albro, architect



This portico entrance is on the wing of a Georgian house and is pronounced harmoniously by being surmounted by a motif adapted from the Georgian—a broken pediment and urn detail. The square columns, of course, are a modern conception. Walker & Gillette, architects



A LITTLE PORTFOLIO OF GOOD INTERIORS



The living room at the top of this page is the result of several experiments, which proved satisfactory. The timbered ceiling is painted green and the walls ivory. The simplicity of the stone mantel-piece is relieved by lead bosses, and by the brick hearth finished with a brass guard rim. The shelf in the deep window gives opportunity for a drawer beneath it. Guy Dawber, architect

Contrasting with the country house living room above is this living room in a New York apartment, where a less usual treatment has been used. Walls are paneled and painted deep ivory and the hangings are blue taffeta with orange gauze curtains. The chintz on the davenport is yellow, mulberry and blue and the cushions orange and blue. Devah Adams was the decorator



Hewitt



Cream paneled walls form the background of this bedroom. The hangings are striped blue and buff taffeta and the inner curtains striped net and rose gauze. Peach colored taffeta is used for bed-spread, where it has ruffles of old blue. Mrs. A. Van R. Barnewall, decorator

A drawing room of distinction has been created in the New York home of William C. Potter. Against walls of soft maize color are curtains and sofa in blue-green damask, small chairs in French brocade of cream with roses. The carpet is deep fawn. John G. Hamilton, Inc., decorator



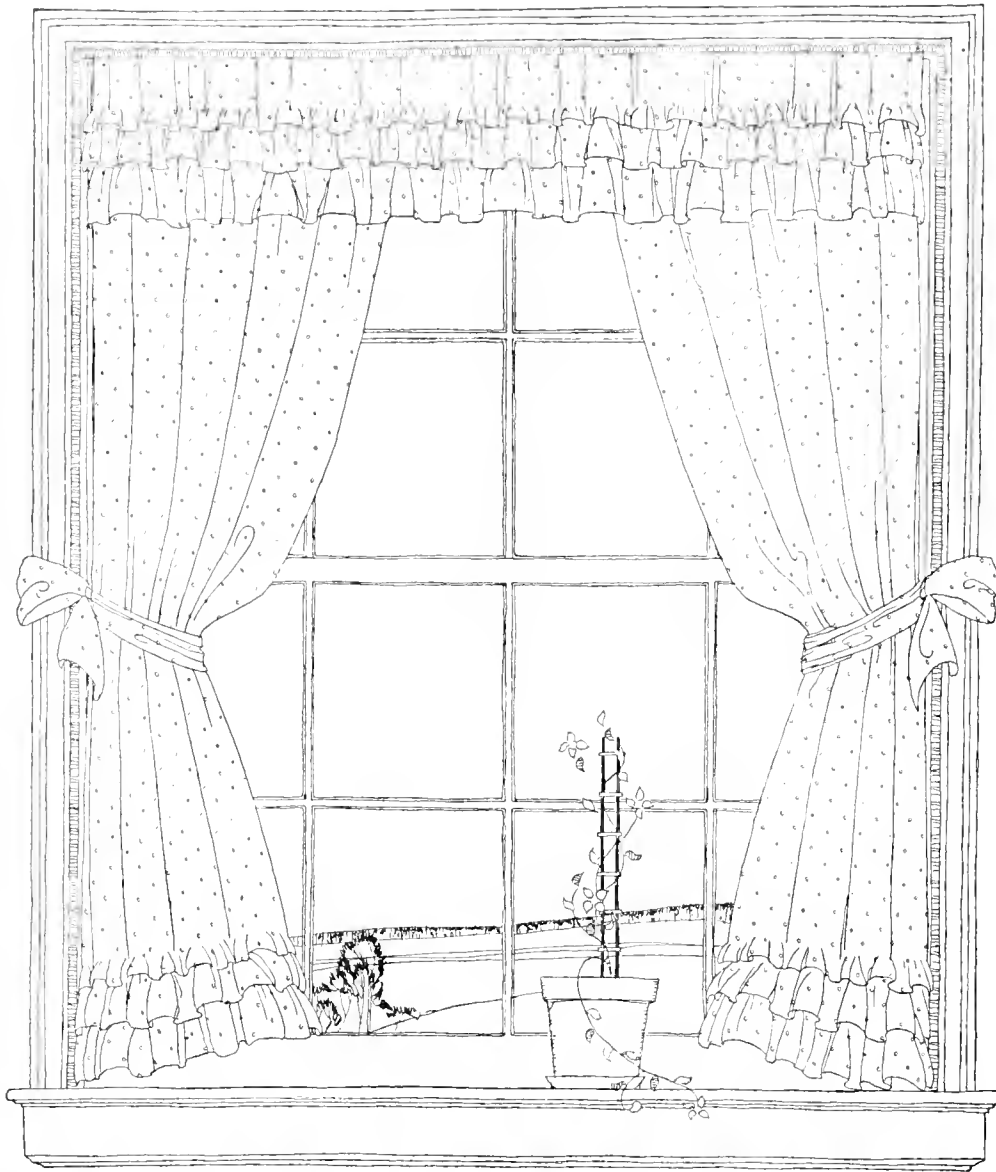
The dining room of the Potter house has the merit of dignified simplicity. Its rug is black with a green border. The walls are old ivory. The chairs are upholstered in vari-colored needlework. The curtains are green. The room is further enriched by a screen of antique embroidery



Soft yellow and brown damask form the curtains in the library of the Potter house. Here the walls are a deep fawn color brought out with antiqued gold. The furniture is covered with needlework and old damask. As in the other rooms, the decorator was John G. Hamilton, Inc.

FABRICS FOR COUN- TRY HOUSE CURTAINS

They may be purchased through the
HOUSE & GARDEN Shopping Service,
19 West 44th Street, New York City

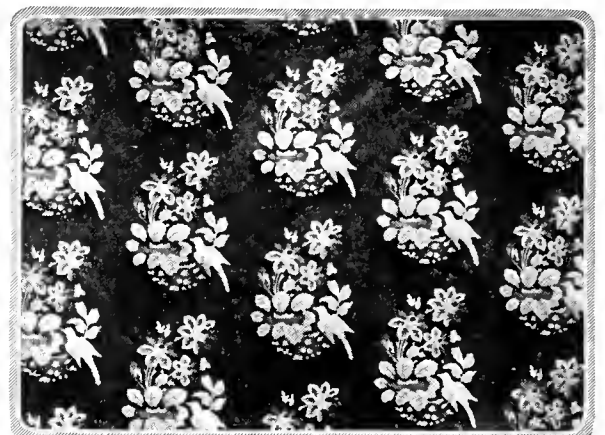


For certain interiors nothing is more charming than dotted Swiss muslin curtains. This material comes in pastel shades with white dots. \$2 a yard. In white with colored dots, \$1.85 a yard. It is 31" wide. The ruffles may be of the same material or of white organdie



Like a French flower engraving is this print with a cream ground and design in pastel shades. 32" wide. \$4 a yard

(Center) Striped chintz in green and tête de nègre with design in bright colored field flowers



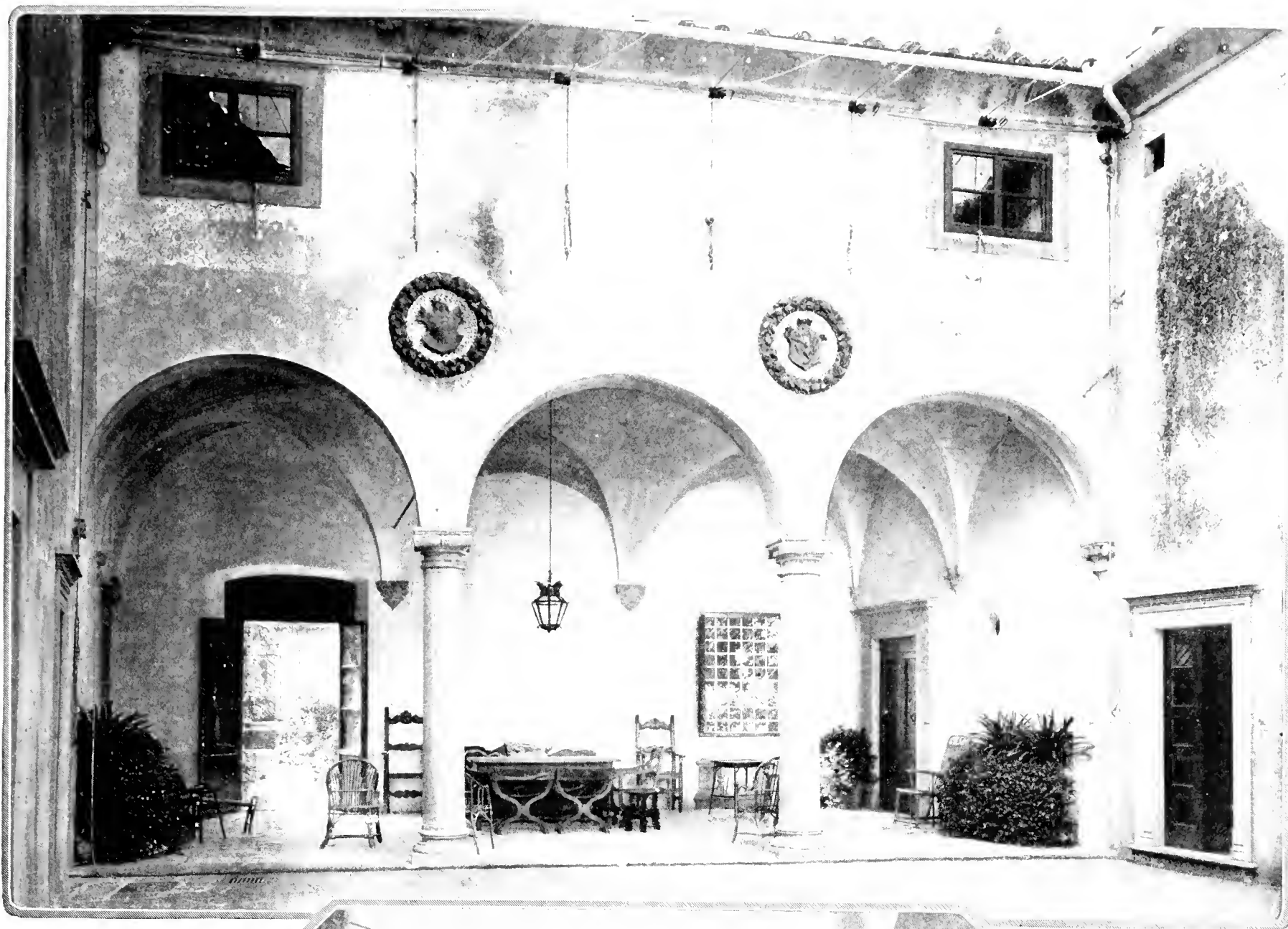
Fine French percale with French blue ground and figures in cream and spruce gum color. 50" wide. \$6.75 a yard

(Left) This chintz would be charming used with green walls. 36" wide. \$3.75 a yard

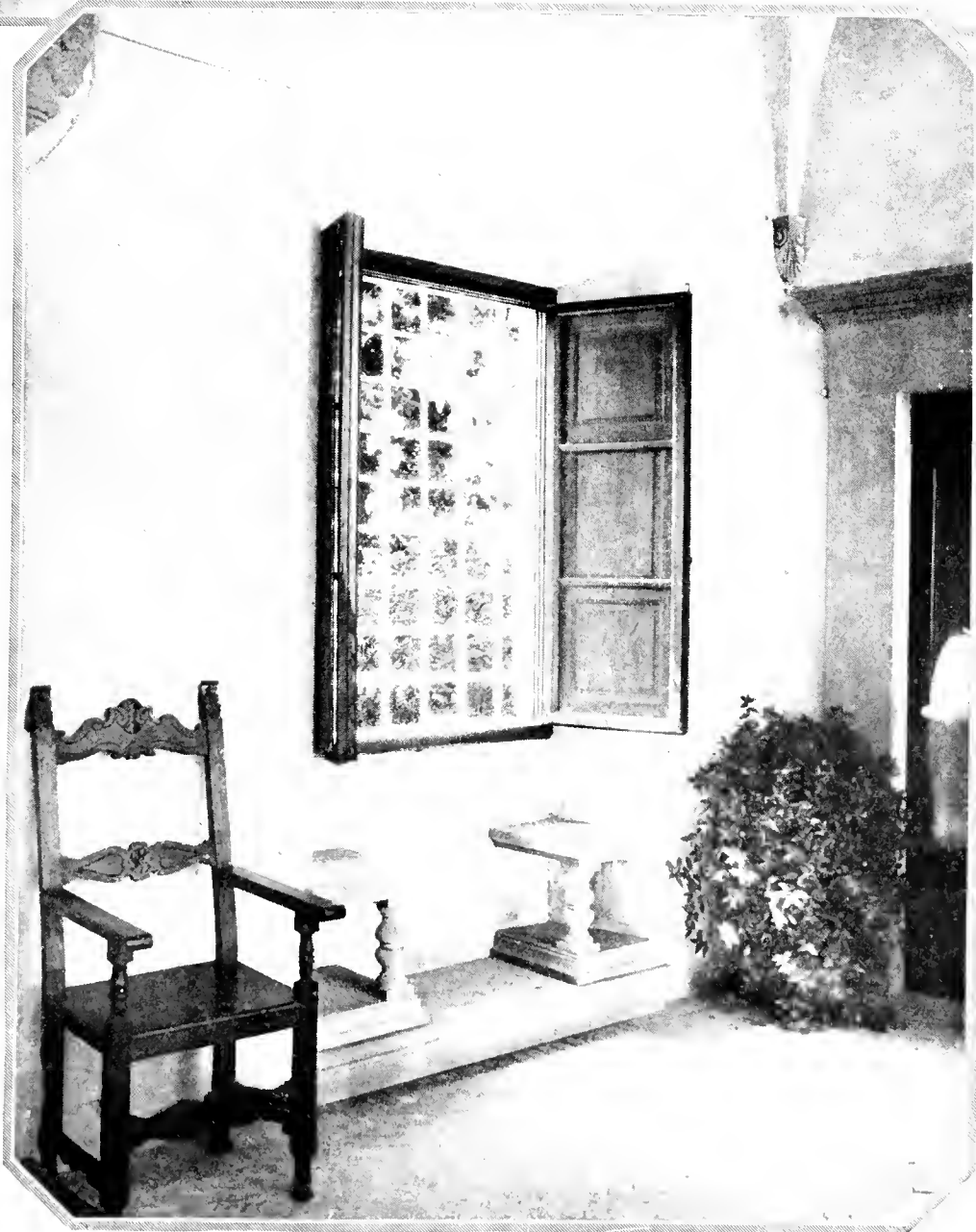


Cretonne with black ground and figures in deep orchid. 30", \$1.80. The tan lattice pattern has flowers in blue, orange and black on a buff ground. 31". \$1.45. The third is mauve, green and tan on a buff ground. 30". \$3

French lattice glazed chintz in blue with fine tracery of darker blue. The same design also in soft yellow. 24". \$1.35. A gay chintz has orange, henna, mustard and black with stripes in green, yellow and brown. 50". \$2.75



At one end of the cortile or courtyard of Cigliano, San Casciano, Val di Pesa is a deep loggia with a vaulted ceiling. The wires under the eaves are for a sliding canvas curtain which is drawn during the heat of the day



The window looking from the courtyard into the garden is made pleasant by the seats within the window embrasure. This is a common feature in Tuscan villa architecture and windows and seats of this type are often found

INSIDE AN ITALIAN COURTYARD

A REMODELED HOUSE IN THE COTSWOLDS

The Architectural Factors that Create the Charm of Orchard Farm at Broadway in Worcestershire

H. D. EBERLEIN

ORCHARD FARM, at Broadway in Worcestershire, the home of the Lady Maude Lyon, embodies in its fabric a great share of what is best and most alluring in the Cotswold style of architecture. The house, as it now stands, exhibits a well preserved and carefully cherished old body, a bit of intelligent and consistent remodeling, and a small portion of modern growth very logically added on to meet current requirements.

That it may afford to home builders, or to those about to remodel and adapt old houses, a stimulus clearly understood and of definite direction, we must closely examine the ensemble and reckon the factors that go to make up its undeniable charm. And in order to do this understandingly, let us first note the particular features of the structure, indicating what is old, what is adapted to new uses, and what is new.

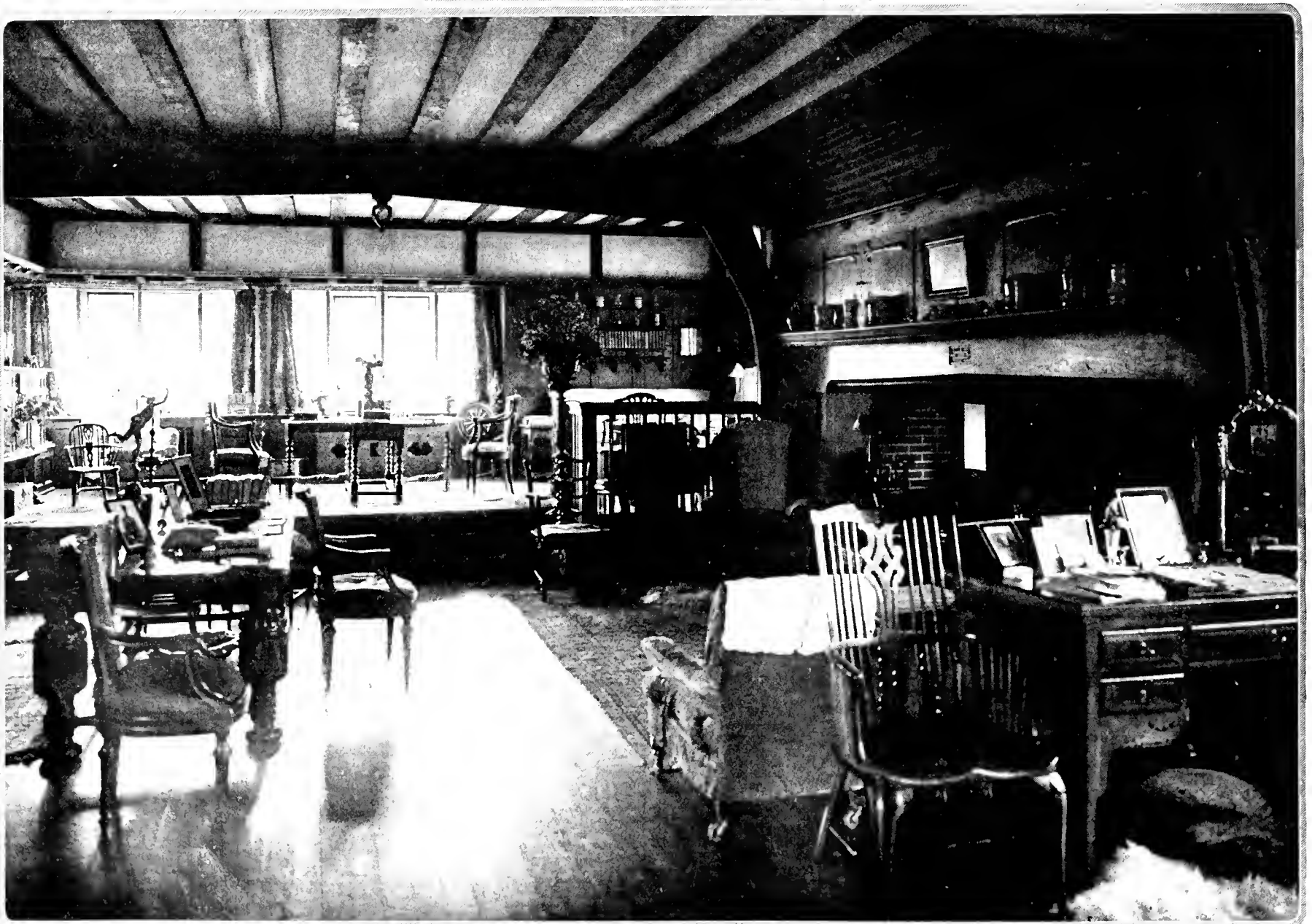
The entrance hall shows the modern leaded glass and inside shutters, a touch of restoration in the Cotswold style. Another view of the hall can be seen in the frontispiece of this issue



Most of the body of the house seen from the road is as it was originally. Even within this portion no very radical alterations were attempted. Though apparently of considerable extent, Orchard Farm, as was the wont with very many old Cotswold houses, was only one room deep. This plan, of course, had the advantage of ensuring ample light and ventilation from two sides. But the house would not have been large enough, even for a small family, according to present day standards of living. Salvation, in this instance, lay in the proximity of the old barn which almost adjoined the house at right angles on the southwest.

To meet the needs of the case, therefore, the barn was connected with the house by building up the small intervening space, and was converted into a long, spacious living room on the ground floor and a

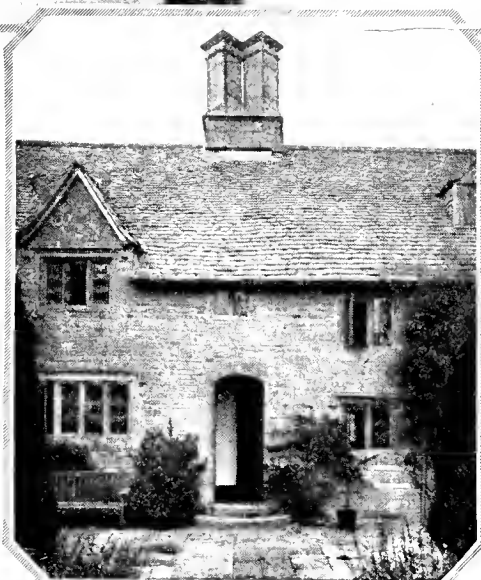
The living room occupies the entire floor of what was formerly the barn, now attached to the main body of the house. The varying levels and furniture groups are worthy of interesting study





On the west side lies the garden enclosed by a low stone wall. Beyond this is a broad stretch of turf with a circular pool and fascinating little lead figure fountain

series of bed chambers above. This addition between the old house and the barn was utilized for a comfortable staircase and for cupboards, and also afforded room enough for a little paved cross hall with doors opening, at one side, upon the west terrace and garden; at the other, upon the court. Up to that time, strange as it may seem, Orchard Farm had never boasted a staircase but, as in some other



From the hallway, shown opposite, one goes through this door to the paved terrace of the south court. The entrance is pronounced by semi-circular steps

early Cotswold dwellings, the upper floor was reached by what was virtually a ladder fixed against the wall.

Before the restoration and remodeling took place, the western wing (at right of illustration) had been made into a separate dwelling and a door with a sash window beside it had been crowded in, on the ground floor, (Continued on page 74)



The old barn, now the southwest wing, was attached to the house. The outside stone stairs have been preserved. This wing contains the living room on the ground floor and bed chambers above

A broad gravel path and two wide borders of turf separate the house from the road. Privacy is further given the house by a low wall which defines the property

FURNISHING THE SUMMER FARMHOUSE

*The Marriage of Town Comfort and Rural Simplicity
Makes for Ideal Interiors*

WEYMER MILLS

THE man who acquires an old farmhouse in New England or almost anywhere in America as a retreat from summer heat usually feels that it should look as it did under the rule of its first inhabitant. If the house is pre-Revolutionary, with an imposing quality of the American manor house, its new occupant longs for the fine flower of American antiques, Queen Anne maple furniture, Willard clocks, the glassware of Baron Stiegel, and perhaps the priceless silver of Paul Revere; if it is just a simple, picturesque shanty of uncertain date, a few rickety Windsor chairs are the first feature of a miniature galaxy of Colonial discomforts. At any cost of money or time the new possession must have the proper "atmosphere". The "atmosphere" that is sold in the astute decorator's shop.

Did those dear, delightful ancestors of ours, whose names we seldom remember and whose head-stones we have never seen, really live in a state of stiff-backed, stiff-necked misery, with no antidote but an engulfing feather bed, or a bottle of three-voyaged Canary? This is the question that one could ask one's self on entering most old farmhouses recently acquired and newly furnished.

Early American Truths

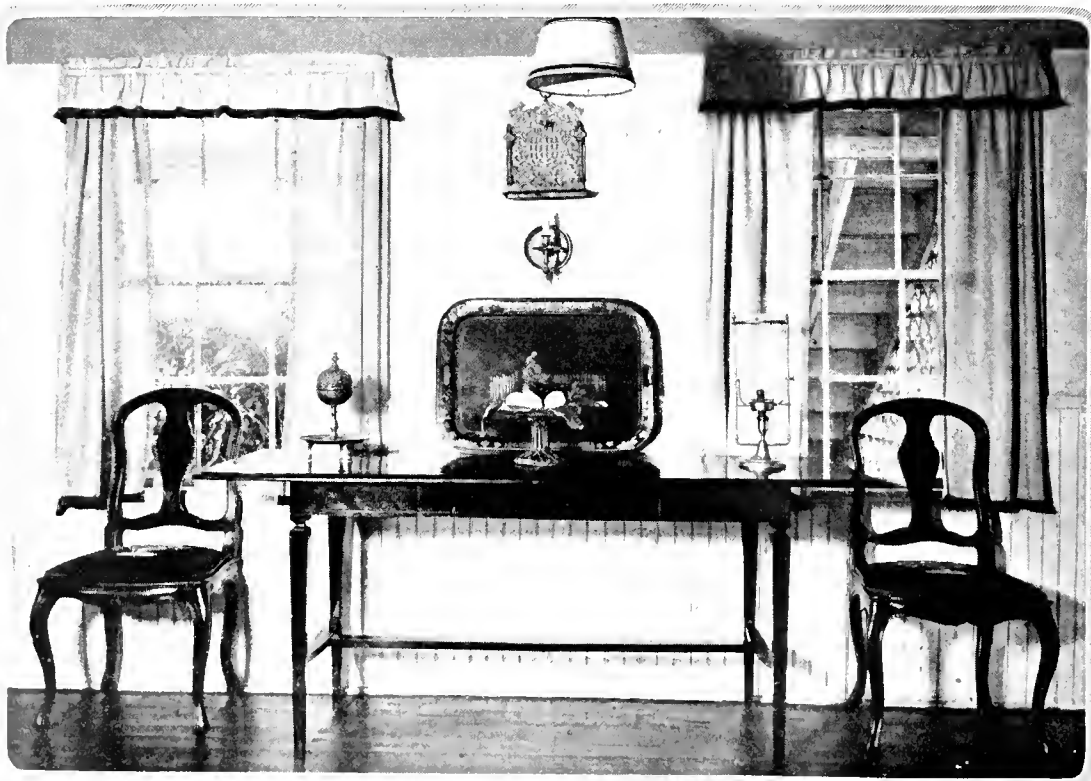
The average American country cottage of a century or so ago was a very distant cousin of a yeoman's home in the mother country. In England no home was ever too remote for the cries of London not to make an echo on the King's Highway and creep in a front or back door, but I venture to say few ancient bumpkins of our Colonial period ever saw a gentleman in powdered wig, ever heard of Chippendale, ever coached it to New York, in fact scarcely thought of anything much, during their allotted decades, but the weather and its effect upon the soil's fruition. Yet like men of better parts they must have sought their little oils for daily living, they crept as near town modes and town luxuries as its harvests made possible.

It is this blending of



Harting

As there would seem never to be enough flowers in the cottage garden, hang pictures of long-vanished flowers on the walls. Here panels of old Japanese chrysanthemums in brilliant reds and yellows are in a farmhouse hallway



Well-born pieces of furniture, like well-born people, usually agree in assemblage. They give a peaceful impression at least. In this simple cottage dining room the straight legged Sheraton type table does not disparage the fatter legs of the Queen Anne chairs. The walls are cream in this room, the woodwork ivory and the curtains a rich yellow bound with blue fringe

town and country that makes a country house livable. A marriage of town comfort and farmhouse simplicity usually produces ideal interiors.

How shall I furnish the cottage? This is the plaint of these early spring days when even the birds have begun a campaign for summer lodgings. The answer of the wiseacre is: select a few things you are fondest of in the town house and pack them in a May day van for the country house. They would bring a welcome to the welcome awaiting one there, a surety of peace in familiar surroundings. There would be no muttering at quickly gathered strange gods.

Household Gods

The sense of home engendered by daily contact with loved and lovely objects that have become almost the shadow of one's self should never leave one. The mere mental picture of such a dusty van creeping to its destination brings contentment. The favorite chair, the old oak chest of drawers famed for its sunk panels and arcaded stand, known as one's sacred repository, the Lancashire Georgian settle with its soft down bolster, the great feature of the hall in town, the hook rug with its Nankin blue vase of pink and white roses on a cream and purple ground, which cost a fortune at a New York sale—the favorite lares et penates.

They are coming with one, and they can go back at the end of the summer—if one goes back! In Spring such a fate does not seem possible to the real country lover.

As the movers unpack the van the new householder can stroll in his garden knowing that nothing can impede the flow of those waters of Juvenius. On the face the windy garden freshness dissolves all memory of hot streets and the grim contrarieties of marts. Nothing to worry about! A new world outside for god-like exertions, and inside by the candle light, only rest,—the strange contentment that comes from inanimate things, those lutes that play and yet are silent.

No matter how many town houses or apartments one has had or

where one hopes to pitch a last city tent away from "long unlovely rows" and discordant city ugliness, there is always a back alley in one's dreams where one finds the perfect little American summer shelter, surrounded by a bit of tangled garden. I can shut my eyes and see mine, and most men can do likewise and see theirs. The visionary house has a gambrel roof and its clapboarded walls are gray and time-stained. It has many windows suggestive of kind old eyes still taking a fresh and vivid interest in passing events; up around the vast attic they are half circular in shape, which makes them slightly quizzical. Ancient domiciles do impress the sensitive mind with their personalities and mine reposes under its elms, a sleepy, Quaker sort of creature with a humorous Georgian tolerance, glad enough to let the world pass by, but never spurning it. Inside I should strive to keep all the sunlit color and joy of summer, a very reflection of the garden's face, for rain is sure to come sometimes and blur the casements, and cold and east wind shut one indoors.

The Color Scheme

The most perfect color scheme for the interior of a country cottage, whatever its period or shape, is a very pale cream yellow, a buttermilk tint, and fresh poison green, the Chinese color of ecstasy. All my walls would be this cream color and my wood-work from living room to scullery the never-failing freshness of young foliage. Here is the background for summer and the procession of flowers. The cream walls remain suggestive of coming sunlight, whether the day is fine or not, and the green surrounds, and throws into high relief the pinks and blues, the purples and whites of peonies, larkspur, petunias and lilies.

As there are never flowers enough in the cottage garden, I would hang pictures of long-vanished flowers on my walls, Oriental allurements and European fantasies, the backgrounds pale blue gauche or deeper sapphire. The very few gros-point and hook rugs would have flowers also, soft faded things, as if the ghosts of flowers formed a sub-strata for the living.

All my floors would be stained or painted a shadowy yellow, a dim yellow that might be yellow at noon and take gray shadows as the day advanced until twilight fell and flooded it with pools of mystery.

"Do design me some very smart countryish rooms like the Duchess of X— might



have in her little place in Sussex," said a famous New York woman to her London furnisher.

"I must create an 18th Century American room with precious American things for my Long Island house, but I want the same feeling hers gives me."

"That is impossible, madam, for the duchess is smart enough to be unsmart," was the rebuke.

The period room, the nightmare of the ignoramus, is a terrible fallacy. Nobody who was anybody ever had one. The rooms in great English country houses furnished in the time of the Second Charles (usually the first period more or less intact) or later always have garnitures and caresses of other periods. Generations have lived in them, and although they may not have had the desire or the wherewithal to disturb a costly beauty, they have left their little impress. "No famous English room ever looks famous without some souvenir of Victoria," was the witticism of Lady Paget.

Furniture

As to furniture, who can tell a man just what to purchase when his ideal of an interior may be some glittering hieroglyph of costly Russian ballet ornamentation, bounded by huge silken grotesques in the way of cushions? Or again, he may sigh to live among antique shop windows, slightly confusing perhaps in a land where there are so many. One need not be a sentimentalist about family possessions and dwell with the pet horrors that stultified the mind of a grandparent, but I see no need of putting to death the things one liked simply because the richer neighbor struggles toward perfections.

The real secret of successful country cottage rooms—in the living room, especially—is a mellow, inviting quality. The furniture may be oak, walnut, maple or pine—or a catholic meeting of a little of everything—the cream walls, the flat green paint and the flowers supply the fresh youthful note, but the chairs, tables, sofas and all essentials must have lived. Take a half dozen pieces of furniture born with grace in different lands a century or so ago, and if they chance to

(Continued on page 88)



(Above) A gray, rose and green paper has been used on this farmhouse bedroom. Curtains are pink organdie



(Above) An old-fashioned paper, hooked rugs and a Franklin stove have been used in this farmhouse room

Another view of the same room shows an attractive, somewhat formal curtaining of the windows. The house contains a variety of furniture and combines the comfort of a city house with the simplicity of a country cottage



As this garden was laid out in an old orchard, the existing trees were carefully observed. This old apple stands on the axis with gravel paths and grass plots about it enclosed by a low stone wall

THE GARDEN OF GEORGE B. AGNEW

SOUTH SALEM, NEW YORK

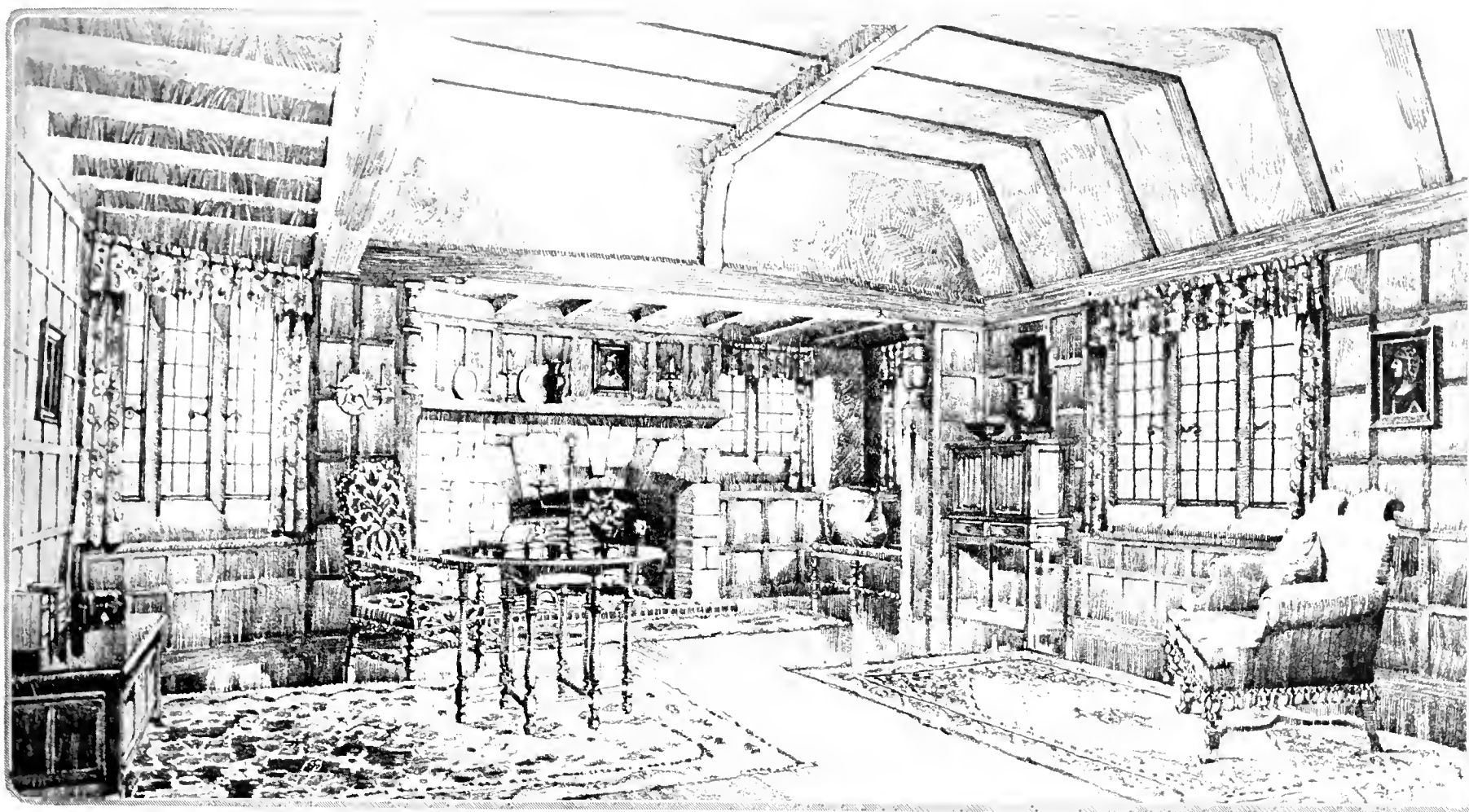
CHARLES D. LAY
Landscape Architect

The level spaces of the garden are divided in wide oblong beds with borders of turf and narrow gravel paths laid between them. These plots are planted with perennials. Another perennial bed runs along the front of the wall. The garden extends, at the slightly higher level, over the rise of the meadow beyond



An arbor stands at the end of the cross path, on the top of a slight rise. The pathside is planted to ferns. Vines are trained to cover the walls. It is a natural garden made with a nice feeling for native stone and the informal setting

On a level below the massive stone work of the garden wall lies a lily pool, irregular in shape, rimmed about with stone slabs and planted to ornamental grasses and creeping plants. Shrubbery is massed in the farther corner



It is not necessary that the fireplace be surrounded by couch, tables and chairs. Since it is the focal point of the room one often finds it advisable to have only an easy chair and a table beside the hearth

THE NATURAL POSITIONS FOR FURNITURE

*Fewer Pieces Better Placed Would Make Our Interiors
Look Less Like Showrooms*

EDWARD T. LARKINS

IT HAS been said that of making books there is no end. This is equally true of the "placing of furniture," but it is surprising, when we think in comparisons, how many rules that govern the writing of a good book, have similes in the arrangement of a home. The book is, in the first analysis, a collection of words, each formed of letters which have a sequence and meaning. The words are arranged by precise rules of grammar into sentences giving expression to the author's thoughts which are conveyed to the readers in such form as to enable them to follow with perfect accuracy the completed work.

In the case of the home we find that it is, in the first instance, a collection of units — of furniture — each of which should have been chosen with due regard to its use; a chair, for instance, is only justified if it fulfills its primary mission—that of being comfortable to sit or recline in. Failing this, however ar-

tistic it may appear, its presence in the home is as illogical as a misplaced adjective in literature. Following this line of reasoning our units must be arranged into groups or sentences—our groups into the finished rooms or chapters and so to the completed home.

The hall is the first glimpse one generally has of the interior of the house, but it is the place that usually receives the least consideration. Even in the gorgeously decorated mansion one often finds the furniture placed in stiff and uncompromising positions. In smaller homes its equipment consists generally of a more or less uncomfortable chair or two and perhaps a console table. Could anything be less inviting? The hall should be looked upon as the opening chapter of a book and its furnishings and atmosphere be one of welcome. Formality should be avoided in every way, more especially the geometrically exact balance of furniture. A small cabinet containing drawers such as one often finds reproduced from a good antique model will be
(Continued on page 80)



Beside permitting convenient avenues of approach to the fireplace, the furniture in this living room is so grouped as to give space for a desk set at right angles to the wall

THE PAINTING AND STAINING OF FLOORS

Either Left Bare or Partially Covered With Rugs, the Painted or Stained Floor Amply Merits Consideration

CHARLES WOLFE

BARE floors need not look uninteresting; well kept and well polished, with good rugs about, they can look better covered and more interesting than many an arid stretch of carpet. Much can be said in their praise; the eye is satisfied, so also are the claims of hygiene; perhaps economy comes into it, too. But a bare floor demands the right treatment, otherwise it is much better left alone.

Stain is one form of treatment, paint is another; yet while few people ever consider the use of paint for their floors, all believe that they know about stain. Ready-mixed varnish stain is the usual medium employed. This has a glaring shine when fresh, which soon wears off at the doors, and grows dull along the skirting, and since no amount of polishing can give it the right look, we can only apply a fresh coat of stain; and so it goes on till the grain of the wood is obliterated by a thick, opaque, greasy brown that has no charm. This is "staining" in its worst form.

Proper Staining

To begin at the beginning: The object of stain is to deepen or to alter the color of the wood, also to emphasize the beauty of the grain. Parts of the wood are softer and more porous than others, and absorb more color, so when stain is applied it will reveal lights and shades and varying depths of tone which are scarcely perceptible in the raw wood. The colors used for a stain, then, must be transparent, and either oil or water may be used to mix the dry pigments. Certain dyes mix better in spirits of wine, methylated, or naphtha, than with the other mediums. Otherwise "spirit-staining" is much the same as oil-staining. There are other processes, but for most floors one or other of these is generally the best. Oil stains, on the whole, are safest for wood that has already been treated.

Water stains are the cheapest and easiest to make, but they have a tendency to roughen up the wood, which must be seen to. In such a case fine sand-paper rubbed along the grain

(never against it) will be necessary to smooth the surface. For either medium the floor must be cleaned so that no trace of grease or wax remains. The stain should then be put on, evenly and fairly liquid, one or two coats, according to circumstances.

The floor should now present a flat surface of color, through which the figure of the wood shows up clearly with all its contrasts of light

rubbed well into the wood, then polished over with the rest till the worn spot disappears. Of these two—wax and oil—wax gives the brighter polish, and it is, on the whole, the most practical for floors. Oil is undoubtedly slower in effect, and more troublesome to use, but it certainly produces a beautiful soft shine and quality. Such a floor is an abiding joy: nothing can really spoil it, except prolonged neglect.

With new boards the colorist may, if so minded, abandon nature and let himself go with strange hues and aniline dyes. They will not be garish; more often the trouble with a stain is to get the color vivid enough. For example, if the floor is to be stained cerise or violet, the wood should be "blued" first in order to neutralize its yellowness. This can be done with bluing applied boiling hot, and, while still flowing-wet, wiped off with rags; this gives a beautiful clear surface for the cerise. Two or more thin coats of any color must always be used in preference to one; by this we avoid streakiness and hardness, and ensure the right tone and the depth that you can "see through."

Other Colors

For the subsequent polishing of a cerise floor white wax is best; beeswax for a yellow floor, and so on. A little experimenting is advisable before embarking on these colors; aniline dyes are tricky sometimes to deal with, and the different kinds and qualities of wood give different results. Blue, on pitch-pine, gives really wonderful effects; green, over yellow deal,

produces (especially by artificial light) a curious metallic glitter when polished; a black-stained floor is not recommended, but if the wood is first stained a vivid green, and then given a thin glaze of black, the grain ought to show up clear with a very beautiful and unusual effect.

Practically all colors for staining can be bought dry and mixed at home, or by the oil and paint dealer, according to recipes. Aniline dyes are sold in tubes and packages, or by



The painting of floors is a much longer and more exacting process than staining. The floor may require three or four coats of paint followed by two coats of hard varnish. But the result more than justifies this trouble. Color schemes can be created to suit the furniture and the type of room. An interesting and original treatment in the room above consists of alternate boards painted deep blue and emerald green

and shade so fully revealed, that in certain woods there is an appearance like watered silk. Having achieved this, the staining has done its work, and must on no account be repeated; regular polishing with wax or oil will do the rest.

Both wax and oil tend to enrich and deepen the color, while they also act as a preservative. When signs of wear appear, a little of the dry color, Vandyke brown or indigo, etc., should be mixed with the polishing wax and

the ounce. There are also the specially prepared stains, which are perfectly dependable.

It should now be fairly obvious that stain can only be successfully used on a floor which is in reasonably good condition. When the floors are old, and poor in quality, with gaps to be puttied and holes to be patched, or when they have been spoiled by successive applications of bad old stain, then is the time for using paint. There is nothing new about this process. So far from wearing off, the painted floor is very much more durable than the usual varnish stain. It does not look odd; it lends itself to any scheme of decoration, and it is the most efficient disguise for defective flooring. Further, while it gives the "furnished look" that some people desire, it also does, in some degree, deaden the sound of feet which is one drawback to the bare floor. Certainly it costs more than stain, and (equally certain) it is not a speedy process, and cannot be hurried over with any prospect

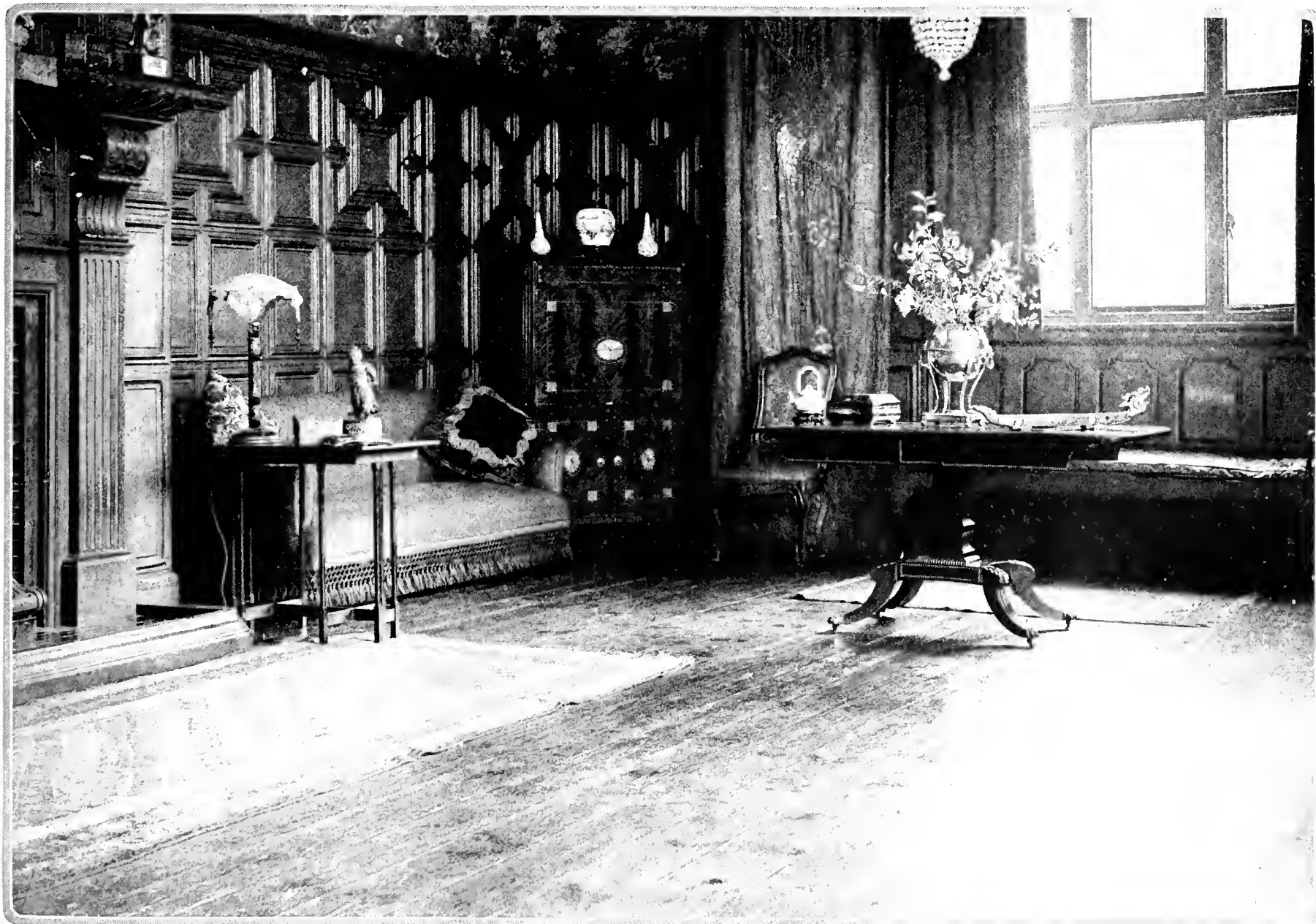


In this room, where the walls are gray and the curtains a combination of yellow and violet, the floor is painted violet with narrow strips of daffodil yellow

of success. First the boards must be cleaned thoroughly; all gaps between them must be filled, and nail-holes stopped, and any roughness should be planed away. Three, or even four, coats of paint must then be applied, and each coat must dry iron-hard before the next goes on. Finally, two coats of hard varnish, the second not to be laid on until not the faint-

est trace of stickiness is left on the first. But with soap and warm water, and plenty of clean rags to rinse, and plenty more to dry as you go along, and a good wax polishing the next day, your floor will be like new again.

With regard to colors, the choice is entirely a matter of taste. Black, dark blue and yellow are all very good and practical.



Where the floor boards are in good enough condition stain is preferable because it makes a mellower floor. This is especially advisable when the

wood has a distinctive graining that should show. In this room the grain of the deal boards is preserved by a deep, translucent brown stain

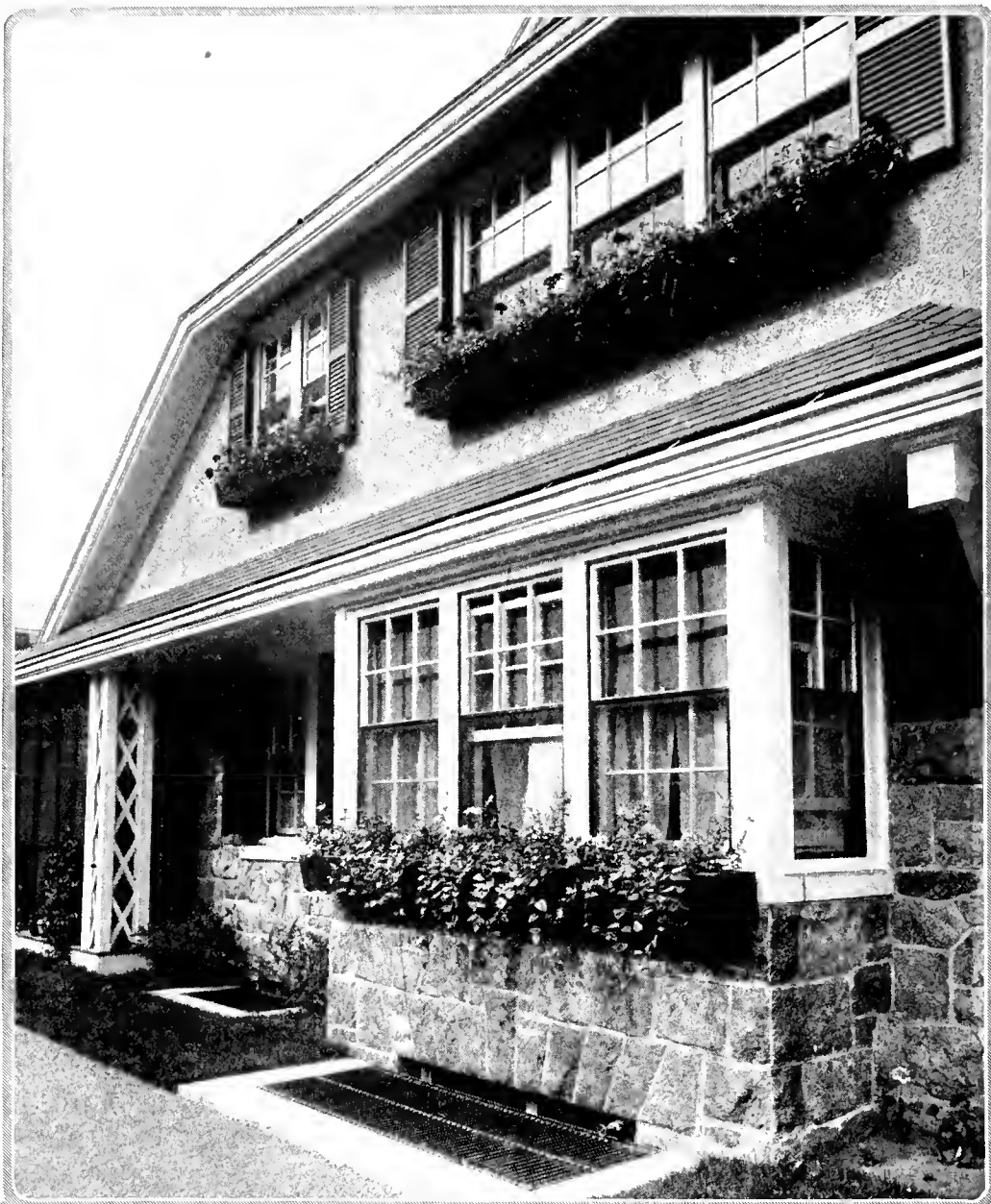
FOR THE SUMMER WINDOW BOX

The Plants to Use Under Varying Conditions of Sunlight and Shade

THE success of the summer window or veranda box depends more on the choice of the plants which fill it than upon any other one factor. Soil may be of the best, watering done never so wisely; but if the wrong plants are used the results can never achieve the maximum.

The selection of varieties hinges first of all upon the exposure. For boxes which receive abundant sunlight, sun-loving plants like Paris daisy, coleus, geranium and double petunia make a good display for the back of the planting, with lower growing golden feverfew, sweet alyssum and white leaved cineraria for the front. For vines to droop down, vincas, nasturtiums and German ivy are all good choices. Strong growing ferns, German ivy, grevillea, narrow leaved dracenas and Rex begonias are all good to use in boxes which are situated in the shade.

Vincas to trail over the edge of the box, petunias and geraniums in harmonizing colors for the main planting—a good combination for sunny exposures



Northend

The window or veranda box should never be too conspicuous. Boxes and planting alike must adorn rather than obtrude. Here the rustic character of the boxes harmonizes well with the abundant exposed woodwork of the house

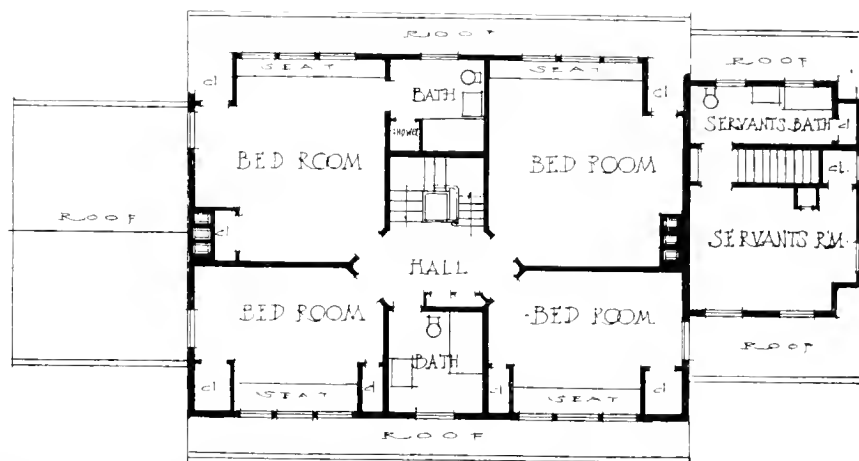
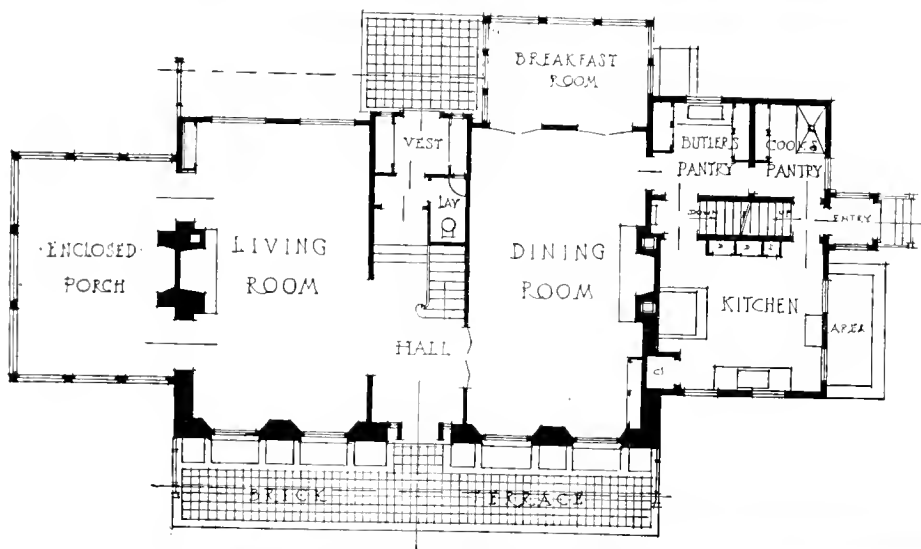
Long window gardens that avoid any suggestion of stiff and formal lines are the best. When low, as here, they should always be supplemented by a suitable foundation planting. In this case house and box are the same color

A GROUP of FOUR SMALL HOUSES



The home of O. S. Young at Great Neck, L. I., is developed along Dutch Colonial lines in shingle and stone. Carl L. Otto, architect

Gillies



A balanced plan gives house-depth living and dining rooms, with a porch and a service wing at the ends and a breakfast room behind



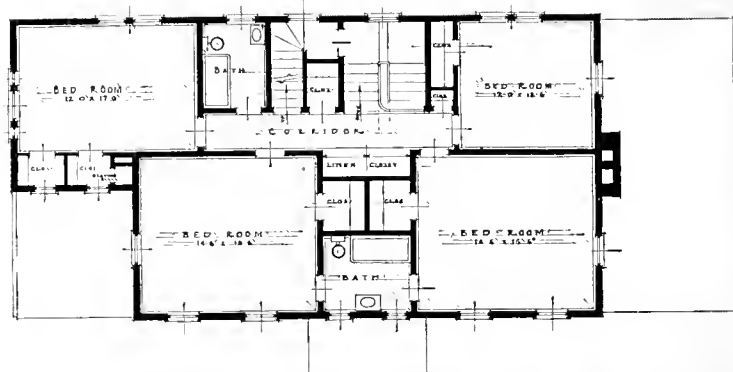
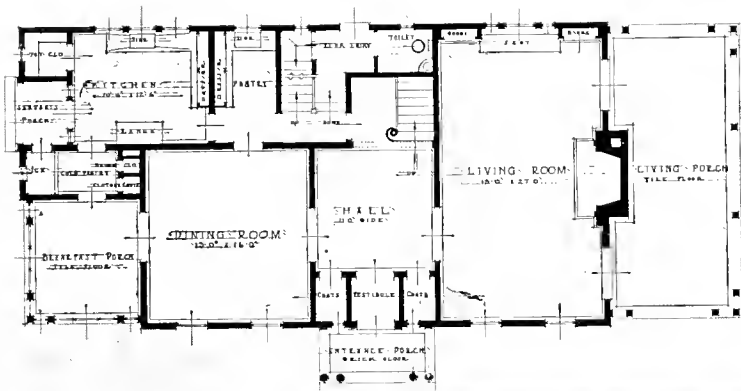
Four bedrooms, two baths and a servant's room and bath are on the second floor, making a livable plan for a small family

The wide overhang of the roof gives a sheltered porch both before and behind. Lattice at the ends is a pleasing detail

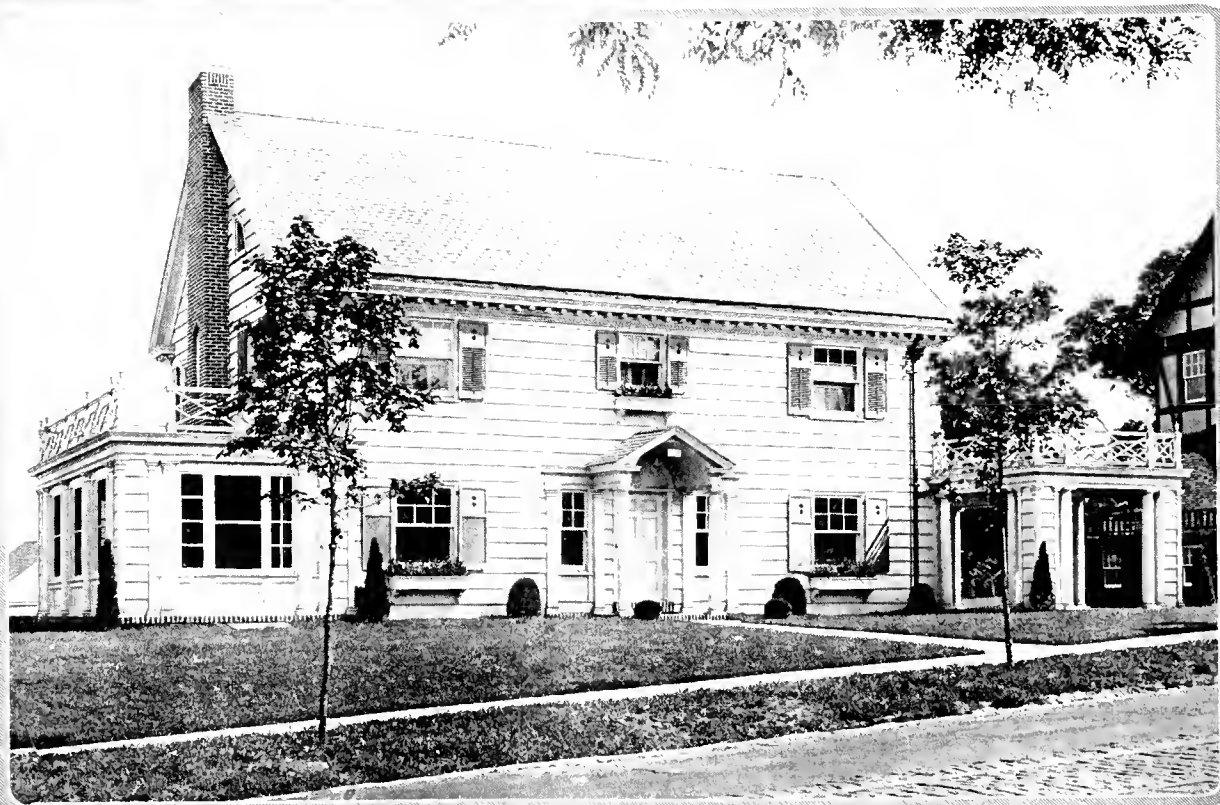
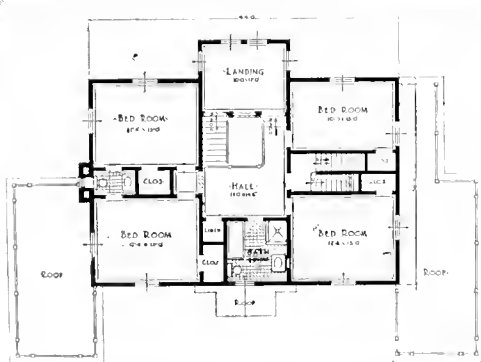


In the home of Lewis I. Sharp at Manhasset, L. I., a simple, balanced design has been executed in shingle. As the house massed up fairly high, it was desirable to give it a horizontal effect. This is created by the broad horizontal lines of the shingles, by keeping the chimney fairly low, by the low line of the porch and by the broad arc of the portico

The plans show a compact and pleasantly livable disposition of rooms on the first floor. The stairs are kept to the back of the hall. The entrance is through a vestibule. The kitchen and pantry are conveniently arranged. Upstairs are four bedrooms and two baths, each well lighted and ventilated. Arthur W. Coote was the architect

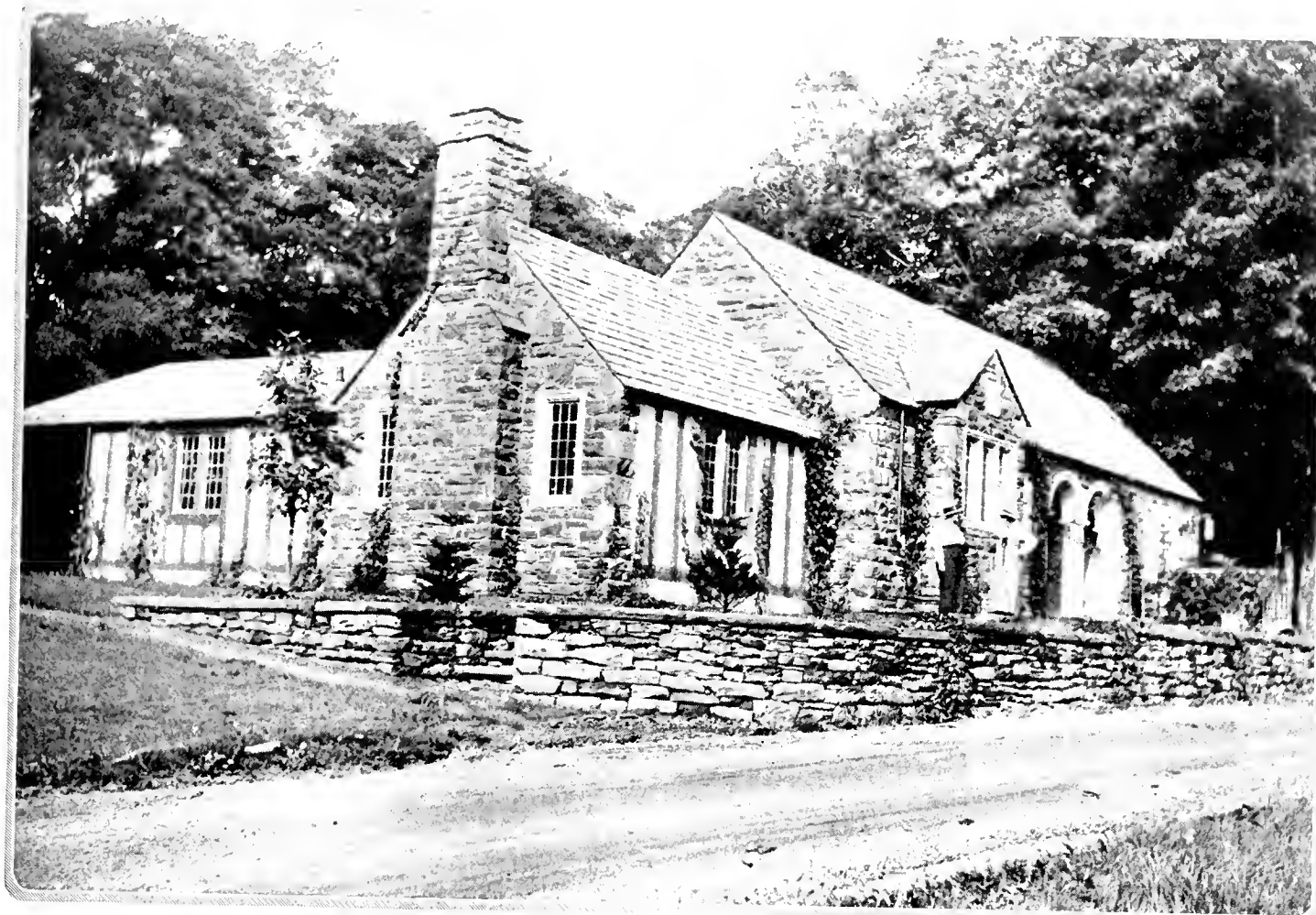


(Below) The second floor of the Fisher home is reached by both main and service stairs. It contains four bedrooms and a bath. The stairs landing is quite large

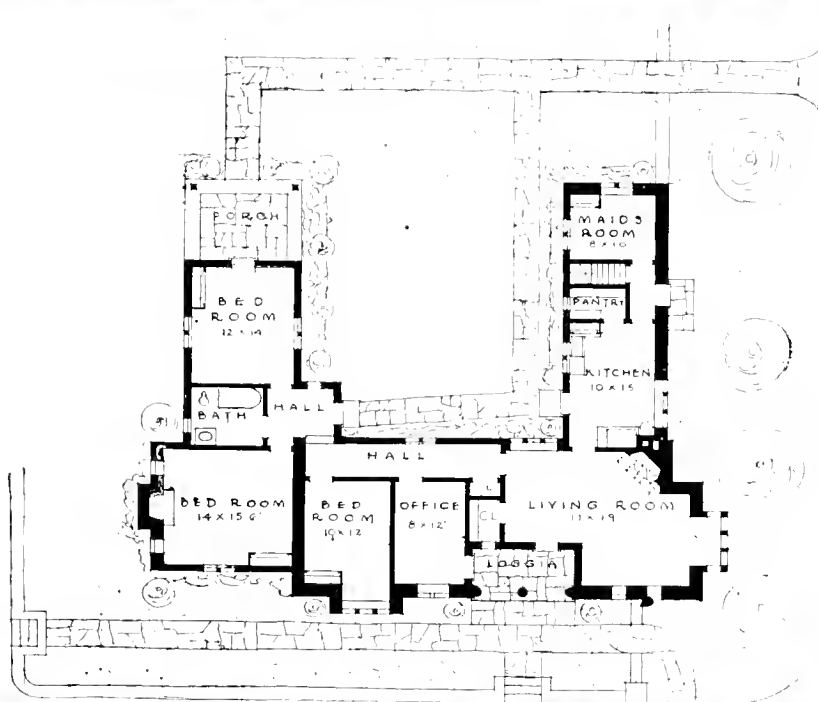


A slight variation exists between the original first floor plan and the house as executed, in that the extensions differ. The garage is set on the level below the enclosed porch. At the end of the hall, reached by two steps, is a den. The service quarters are located in the farther corner of the house

The residence of John J. Fisher, at Paterson, N. J., is of frame construction painted white and with a variegated slate roof. The main entrance is pronounced by an open porch, and this façade is further enriched by the cornice and the balustrades surmounting the extensions. C. H. Benjamin, architect

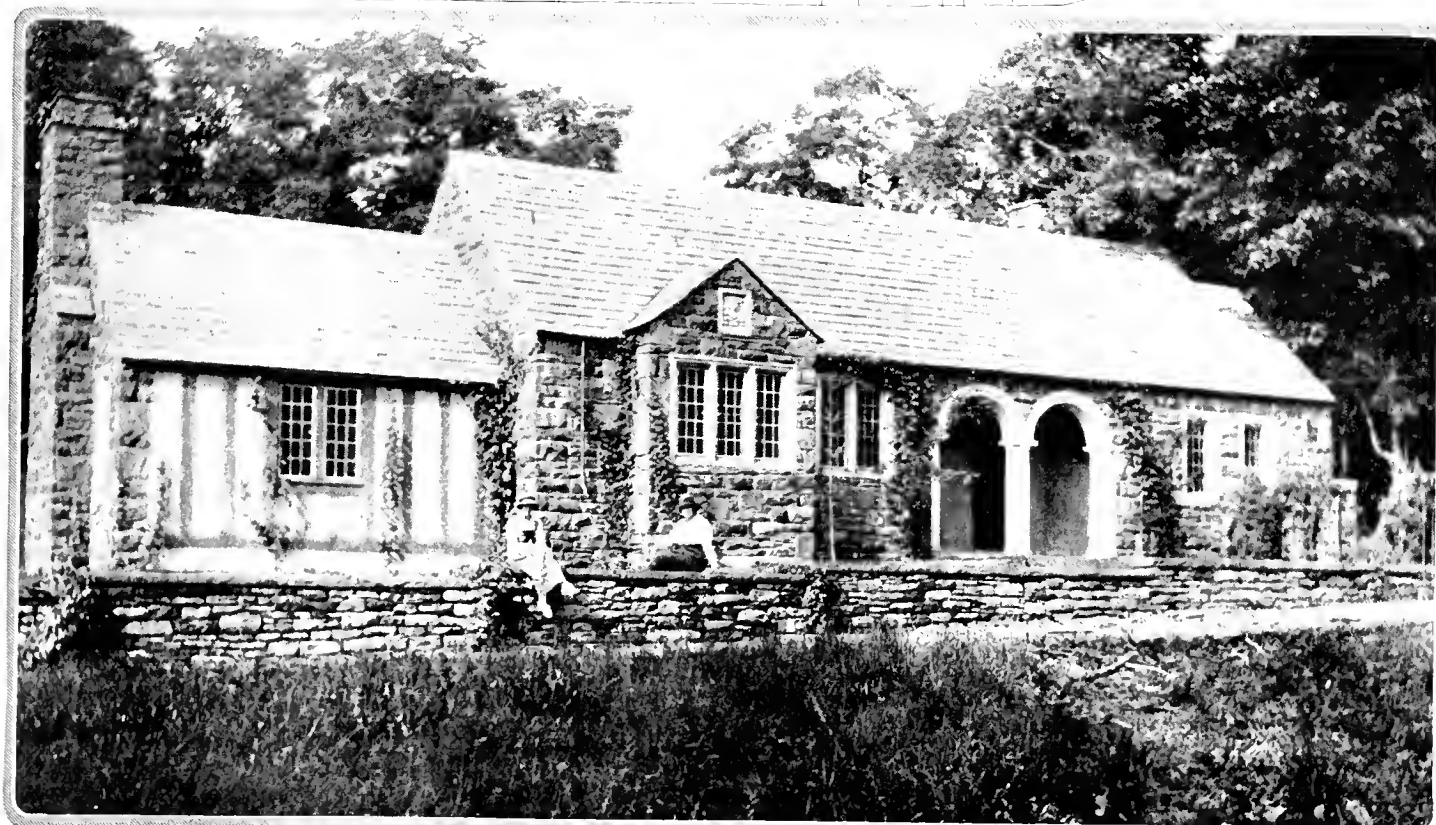


This little roadside cottage, designed by Alfred Hopkins, is executed in native fieldstone which shows the benefit of sympathetic handling by the mason. Half-timber work gives relief to the design. The leaded pane windows, the dressed stone loggia entrance, the terrace wall laid dry and the grove behind are all elements in a very pleasant, unpretentious architectural composition



The rooms are laid out around a court, always a livable and happy scheme but seldom used in this country. It makes a private outdoor space which is especially desirable in a house so close to the road, and affords cross ventilation and an abundance of light to all the rooms

While the design has certain Tudor indications, the plan of the house is American. The ranges of casement windows and the loggia are details that give the façade a lively interest and lift this little house far above the commonplace. It is an example of distinction in small work



THE PASSING OF THE ICE MAN

*In This Survey of Home Refrigeration Are the Salient Facts for
Purchasers of Iceless Systems*

ETHEL R. PEYSER

"HOW would you like to be the ice man?" is the lyrical refrain to an ancient ditty that is getting more and more obsolete every day, for there is a mechanical conspiracy to oust the ice man from his age-long position as purveyor to the home. So do ice men, gladiators and dogs have their day and relinquish to machinery their evanescent glories.

Nowadays everyone knows that there are domestic refrigerating plants for home use that displace the ice man and in which pure ice for table use can be made. Many people, however, do not realize the reliability of such equipment, the simplicity of its operation, and the satisfaction to be derived from its use, nor yet that there is an actual saving in its use. These facts will, however, be borne out by thousands who have freed themselves from the bondage of the ice man.

Even though few will care just what contributes to making the coldness, it might be well to give a simple explanation of the principle of making ice, in order that the prospective purchaser will know what she is getting.

When we wash our hands they feel cool if we do not dry them. We say they are cool because the water evaporates, but the fact is that the evaporation takes place because the water is drawing on the heat from the air and our hands feel cool in the process. And so in simplest terms engineers have found refrigerants or liquids which vaporize or evaporate at low temperatures, and as they turn from liquids to gases they use up the heat and leave the air cold. Some of these refrigerants are sulphur dioxide, chloride of ethyl, ammonia, etc.

There are two ways of having refrigeration in the home:

1. The mechanical refrigerator (which is permanently cool with the machinery a part of itself)—one unit.
2. The domestic refrigerating plant (for making ice and steadily producing even, low temperatures) which you can have installed in your own refrigerator—two units.

The general system of home making-ice refrigerators consists of the brine tank with copper coils within, a motor driven compressor and a condenser of copper piping. The compressed liquid passes through an expansion valve into the brine tank where the pressure is reduced and it changes into a gas, flows out through and is condensed by the condenser, changed back into a liquid, is pumped back again by the motor and starts its cycling again—indeinitely. In the best ice-making plants there is a heat control which turns on the motor when the temperature in the refrigerator gets too high and turns it off when it is sufficiently low.

In one refrigerator there is a device by which the food compartments are kept at any temperature you desire, usually around 40°, while

the temperature of the ice-making compartment is never allowed to rise above 20°. By this arrangement it is possible, and very often the case, that ice will be made in the ice compartment without running the electric motors for hours, while food is kept in the food compartments at slightly above freezing point. Fancy the health insurance that the best ice-less processes guarantee in the home—infant's food, for example, can be absolutely fool-proof.

ALTHOUGH the above technical libretto is of some use, the things that most people want to know and are asking are these:

1. Is ice making at home practical?
2. Is it messy?
3. Can I use my old refrigerator?
4. Are they to be had in a special refrigerator?
5. Will I save money?
6. Will it save time and annoyance?
7. What's the use anyway?

A good refrigerator is a jewel, and it is the first requisite to be considered. It must be insulated well enough to keep out hot air and hold in cold. It must be seamless and smooth in its linings. The air circulation must be continuous. The temperature inside must never be higher than an average of 45° and rarely that. In such a refrigerator one should be able to keep matches dry and butter must never absorb any of the charm of the onion.

If you have such a refrigerator, keep it by all means, and install the ice-making machine. The installation is simple, and the initial expense is readily made up in the future saving of ice consumption. But do not install an excellent ice machine in a poor refrigerator, as the electric bills will climb the Alps. Yet even in a poor refrigerator the refrigeration bills are lower than if you had iced refrigeration.

If you have no refrigerator, it is possible to buy a refrigerator which has in it the ice-making machines. But before you buy the outfit you must be very careful to know whether this refrigerator comes up to the most stringent tests of the ordinary first-class refrigerator, for this reason: The average refrigerator in which ice is used has to be efficient because it must keep itself dry with actual ice evaporation going on, it must keep a cold chest with an actual diminishing ice supply, it must keep ice melting yet staying in spite of weather and surrounding atmosphere. To make the circulation of air effect these processes a refrigerator requires fine construction.

THE refrigerating manufacturers have put the most superb effort into making a first-class refrigerator, and if you are not convinced that the combination outfit has as good a refrigerator as you can get with the installed outfit, it is wisest to buy the refrig-

erator and install the ice-making machine. There are excellent refrigerators on the market; apply rigid tests and accept nothing short of the best.

The machinery can, in some instances, be put on top of the refrigerator or in the cellar or in the next room or right next to the refrigerator. In some cases the machine, consisting of pump and condenser and motor, takes up no more room than 1½' x 1¼' x 3½'. This can be put in place as simply as installing a new gas stove.

In the best of the iceless machines the refrigerator maintains a lower temperature than the iced ones in both winter and summer. At a cost of ten cents per kilowatt hour, and with ice at fifty cents per hundred pounds, it is cheaper per day to use the iceless refrigerator.

There is, too, less dampness in the iceless refrigerator than even in the best iced ones, due, of course, to the absence of the ice itself. This lower percentage of humidity should not be taken as a reflection on the low percentage of humidity that can be maintained by the iced refrigerator of the best make, which is a percentage low enough to dry towels and keep matches dry.

The iceless refrigerator does these things:

1. Reduces the cost of refrigeration.
2. Maintains a constant low temperature regardless of weather, and automatically starts up "cold making" when you raise the temperature by opening the doors.
3. Operates automatically when once installed and is reliable, clean and noiseless.
4. Permits you to make neat little cubes of ice for your tumblers, which give your table distinction.
5. Gives you ice of which you know the clean source.
6. Operates by electricity.
7. Needs no refrigerant for years.
8. Is oiled very seldom.
9. Is easily kept clean.
10. Obviates the uncertain ice man, and his dirty boots trailed across the kitchen floor.
11. There is no ice box drain to clean, no water drippings to worry about and therefore no extra effort.
12. Consumes from 1½ to 2 kilowatt hours per day—if it is run from 6 to 8 hours per day.

The purchaser of an ice-making refrigerator or a domestic refrigerating plant should be warned of the following:

1. A poor refrigerator will mean more electricity to keep up a sufficiently low temperature.
2. Don't let a manufacturer tell you that a freezing refrigerant, such as sulphur dioxide, will escape and corrode the pipes. It has been tested out and in the best machines has neither escaped nor worn out its pipings.
3. Remember that opening and closing doors

(Continued on page 76)

THE CARE AND PROPAGATION OF CONIFERS

Among the Cone-Bearing Evergreens Are Found Landscaping Qualities of Which No Other Trees Can Boast and Which Render Them Especially Worthy of Consideration

E. BADE

THE monotonous form of the cone-bearing trees is a strong contrast to their severe and regular beauty. In unvarying straight lines rise their trunks, at uniform angles the twigs build one set over another. Those loose lines and changing shapes of the hardwoods are never found, and the shrubs of the conifers are dark, mysterious, and girdled with immovable points. In these the botanist is able to find the leaves, though

Pinus peuce is a hardy pine of dense, regular but slow growth



the layman calls them needles. And it appears as if these needles were impervious and insensible to both light and life. Spring and winter pass them by as if they were forgotten. Should they fall at some future day, uncounted others will have taken their places.

But that which makes the conifers undeniably attractive in spite of their geometrical regularity for garden cultivation is their evergreen covering. Such

(Continued on page 84)

The Pyramidalis form of Juniperus chinensis is bluish green

In grafting a pine, a V-shaped piece is cut from the stock to receive the scion



Abies concolor is the white fir, of which the Colorado form is best to plant in the East



The end of the scion is cut wedge-shaped so as to fit exactly in the notch made in the stock



When stock and scion cuts exactly correspond, the smaller piece is inserted

Among the hardy spruces is Picea Amorika, a dense, narrow pyramid when young



After the scion has been properly set in place, the whole graft must be wrapped with cotton twine to prevent any slipping or displacement



BASKETS FOR SPRING FLOWERS

*They may be purchased
through the HOUSE &
GARDEN Shopping Service,
19 West 44th Street, New
York City*



Above is an unusually graceful French flower basket. It is well made, of fine reed. In green or brown, \$3

A chest to hold all the flower tools fits in the corner of this loggia. The decoration is repeated on the cushion



(Left) A practical gathering basket of finely woven willow is 23" long, and 12" wide. In green or brown, \$6.35

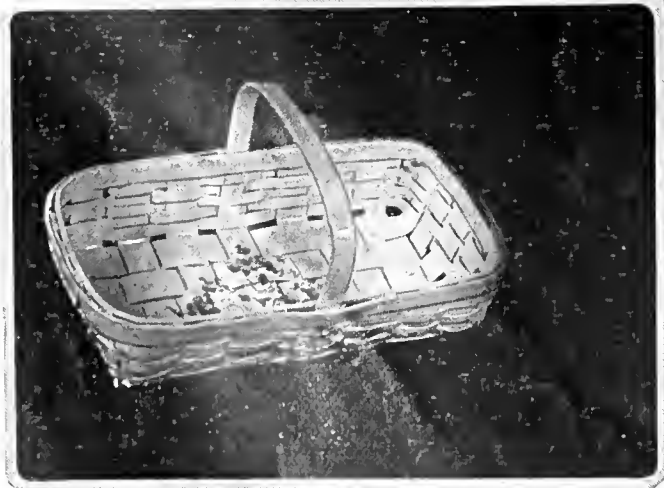


A Japanese, metal-lined basket is painted black with a poppy design. The handle is gilt. Other colors. \$5

The picking basket below is gray with flower decoration and a pink border. 17" long, 5" high. All colors. \$6.50



(Below) A sturdy culling basket 18" long and 14" wide comes in green or brown for \$3. Stained to order, \$3.50



(Above) A charming basket for flowers may be had in any color with contrasting handles, border and flower decorations. It is 14" long and 10" high. \$7.50



MY GARDEN IN MIDSUMMER

*July and August Blossoms
and Color Combinations*

MRS. FRANCIS KING

IT HAS suddenly burst upon my inner vision that the pale and bright pink climbing ramblers have no place together in my perennial garden, unless used as they sometimes are most happily, tumbling over walls in great masses, near equally sumptuous masses of pale blue delphiniums, with few or no other flowers to distract.

The thing which brings me to the afore-said unpleasant conclusion is the present appearance of one of the gates of our garden. It is a dull green wooden gate, with an upper arch and a solid door. The frame of the gate is of trellis, and today this trellis is completely smothered by, to the left, Excelsa, and to the right, Lady Gay. Masses of these little round roses are blooming as the gentle cow gave milk in the nursery rhyme, with all their might. Below this arch of roses lies the little formal garden, with many things in bloom, delphiniums dark and light, lilies, Shasta daisies, violet salvias and petunias, phloxes coming and also gypsophila and a few pale pink ramblers. The expanse of color on the gate posts is out of place. It gives the look of the cover of a seed catalogue of about 1890. No, this is no place for my ramblers, fine though they are in themselves.

I walk to the upper garden from this lower, turn to the left, where at each end of a short walk of brick hedged with clipped spirea Van Houttei there are two of the same well designed arches, such as I have mentioned. These two are wreathed in pink ramblers, Lady Gay and Paradise; beyond this walk is not only smooth turf, but a fine growth of dwarf mountain pine—and it is here that the little rose comes into its own. It is seen only near and against green—or as one looks at it from another angle, perhaps against the blue sky itself—

(Continued on page 72)



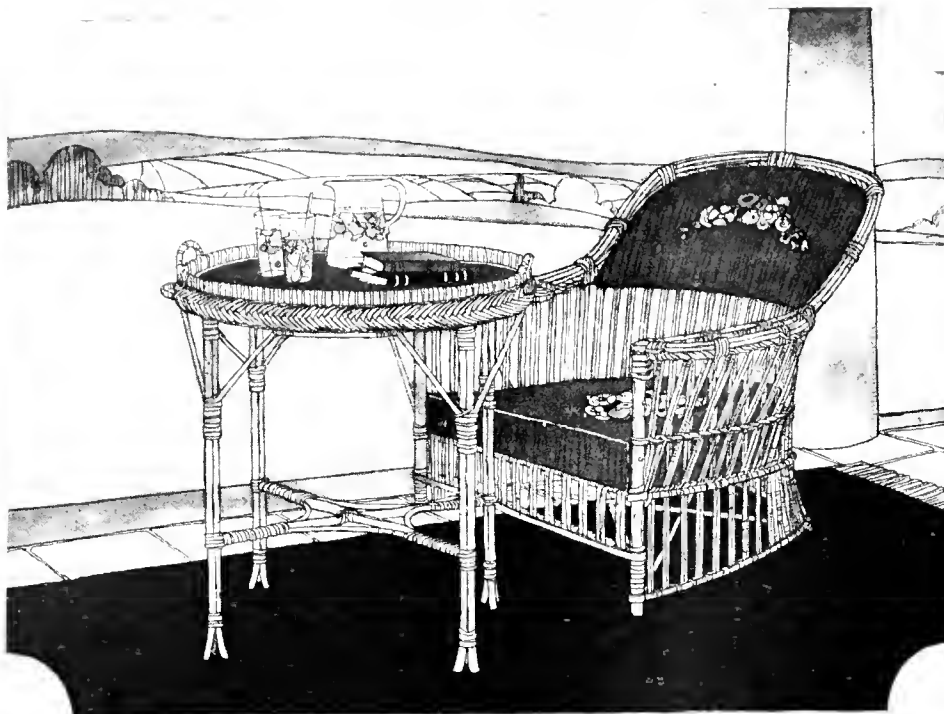
At the end of a short brick walk hedged with clipped Van Houtte's spirea is a dull green wooden arch over which climb pink rambler roses. At the left, as you look through the gateway from the space of turf and dwarf mountain pine without, is Lady Gay, and at the right, Paradise

With the setting of the sun the incomparable fragrance of Lilium Regale, fresh and delicate as that of heliotrope, pervades the garden. Thus crowning the glowing trumpets and white pointed petals of the blossoms, it makes Regale the finest of the lilies





(Center) An oval wicker tea table, 24"x16", with a detachable glass tray is \$20. The chair without cushions is \$24. Stained \$25.50. Enameled \$26.50



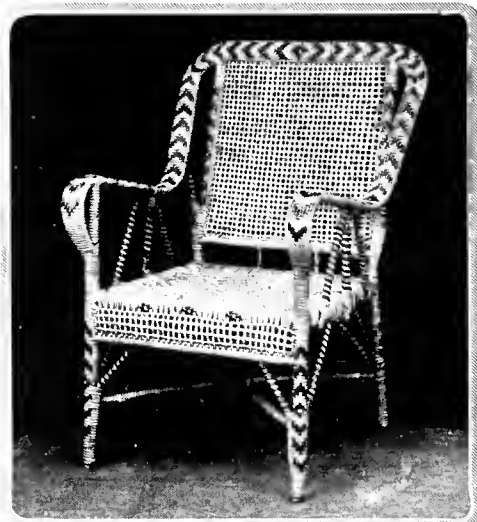
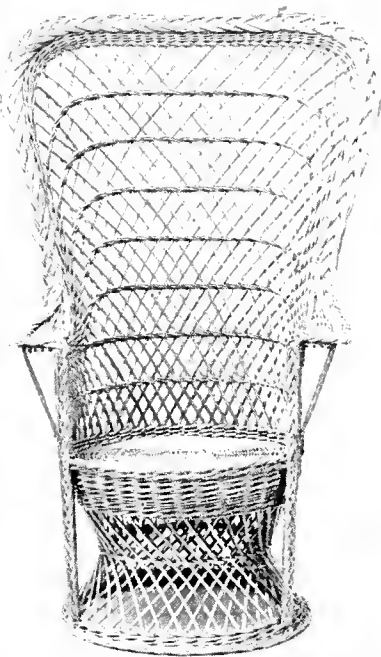
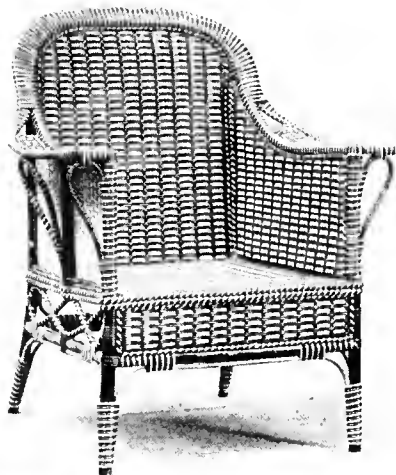
Sometimes a small chair is needed to tuck into a corner. The one above is attractive and practical. \$14. Stained \$15. Enameled \$16. In two colors, \$17

WILLOW AND WICKER FOR THE SUMMER PORCH

It may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York City. These prices include packing charges.

(Above) The newest thing in willow is the Windsor type of chair. It would be effective stained in two colors. \$24. Stained \$3.50 extra

(Center) Another form of the graceful peacock chair has a back 50" high. It is priced at \$50. Stained \$53.50. Enameled \$57

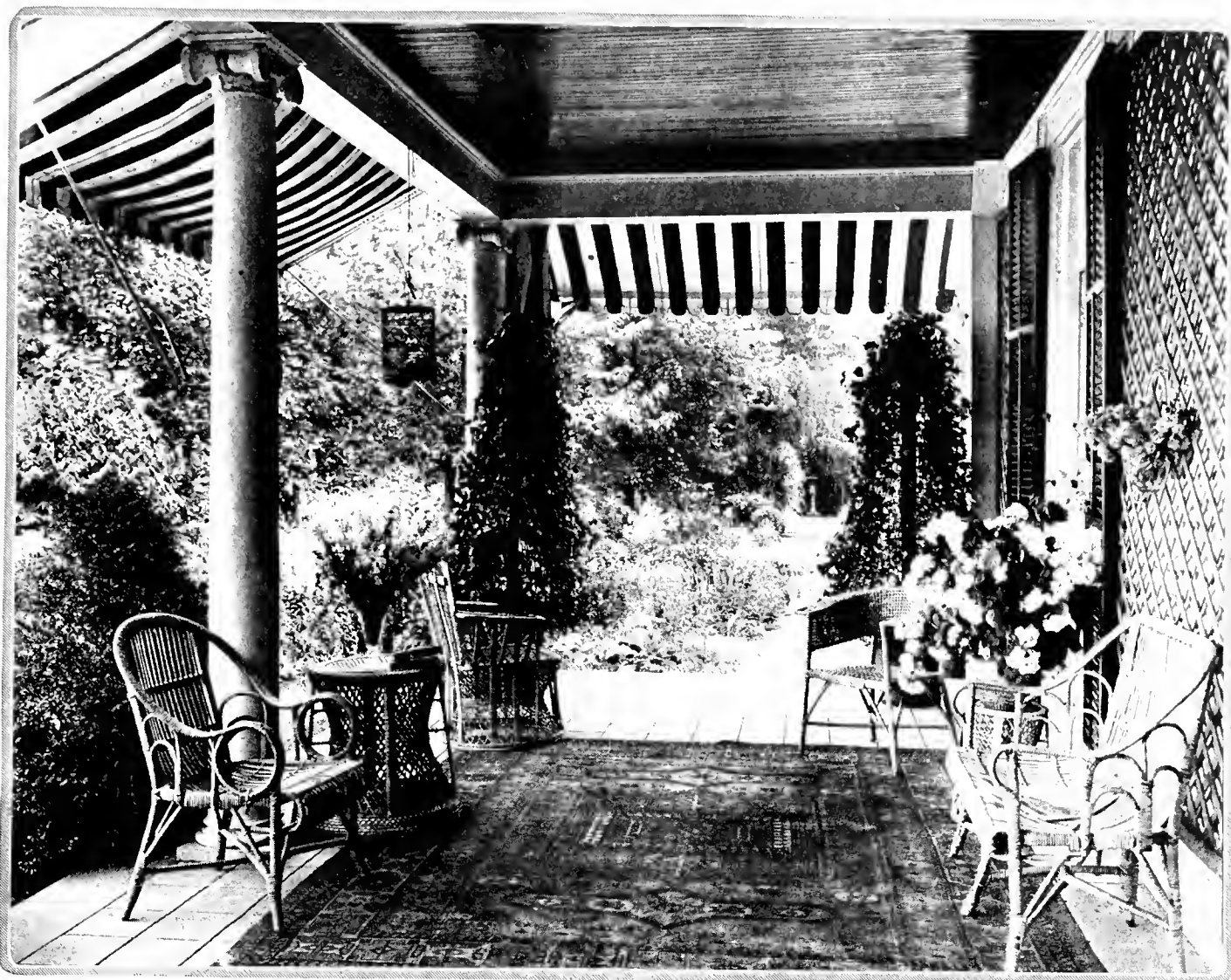


(Above) A beautiful chair of fine, French enameled cane with interwoven strands in orange, black and Royal blue or in two shades of soft green is \$85. Other pieces to match

(Above) A Japanese chair of heavy tan colored rattan with decorations in black would be a welcome addition to any porch or sun room. The price is \$35



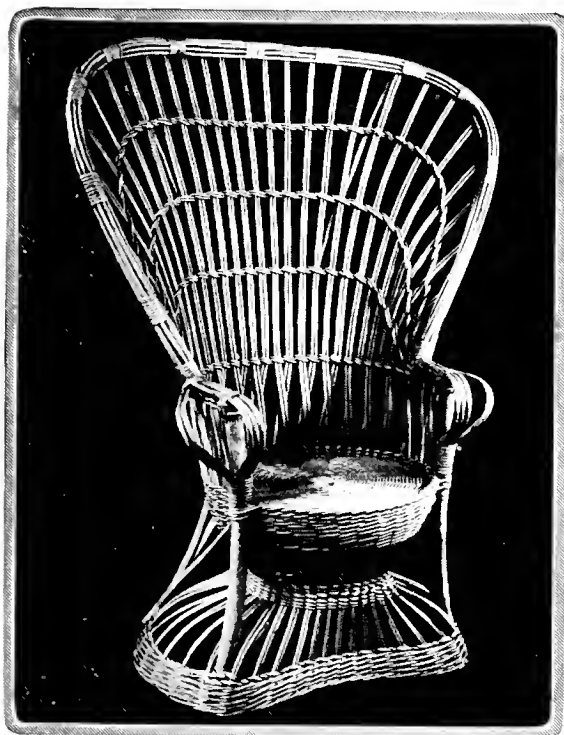
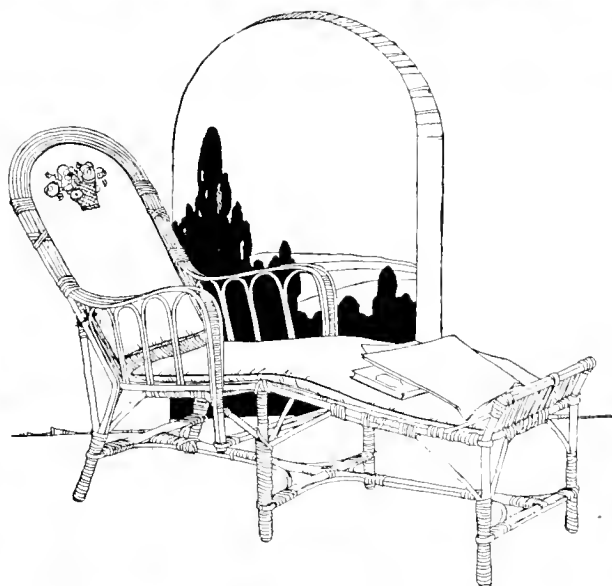
The hour-glass stool is \$7. Stained \$7.50, enameled \$7.75. The chair is heavy willow with a modified hour-glass base. \$35. Stained \$1.00 extra, enameled \$2.00. In two colors \$3.00 extra



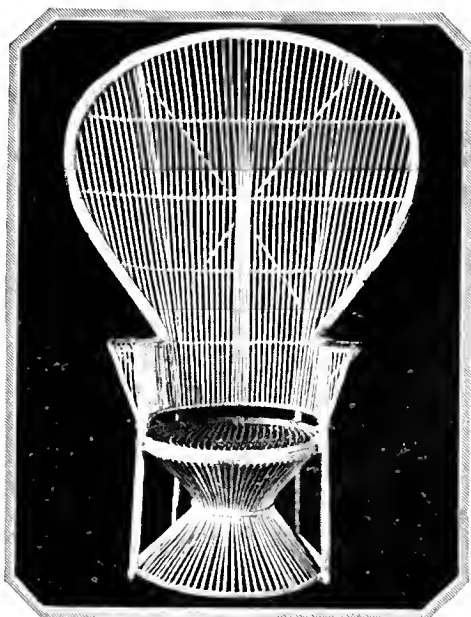
Mattie Edwards Hewitt

One of the charms of wicker furniture is its adaptability. It can be used successfully indoors and outside it gives just the air of informality necessary to the charm of a summer porch. Here two varieties have been combined effectively

There is nothing more delightful on a lazy summer day than a comfortable chaise longue to read and dream in. The one shown at the left is 48" long, of heavy willow. In natural color \$45. This price does not include cushions



The fan back chair by its graceful proportions creates a spot of interest wherever it is placed. This one has a back 38" high. In natural willow \$48. Stained \$53



Single sticks of willow have been used with good effect. The design has lightness and grace. \$49. Stained \$2 extra. Enameled \$4



From the Philippine Islands comes this chair in tan colored rattan, interwoven with decorations in black and gold. The back is 5' high and 4' 4" wide. \$45

May

THE GARDENER'S CALENDAR

Fifth Month



With a scuffle-hoe you can kill the weeds between the vegetable rows



Deep digging and enriching of the soil are needed for roses and asparagus



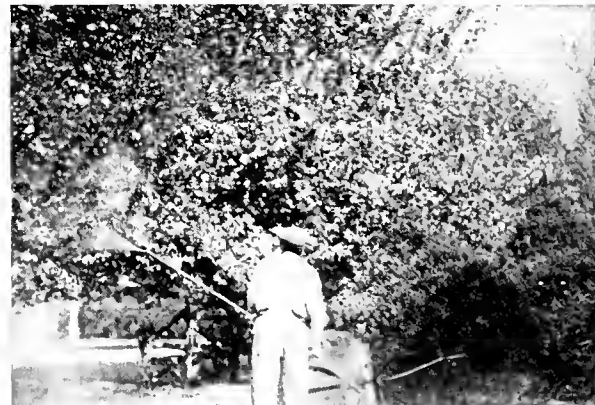
Seedlings need thinning out and transplanting as soon as they begin to crowd



One of the great advantages of the dwarf fruit trees is the ease with which the necessary spraying and pruning can be done



The spring-flowering shrubs should not be pruned until their bloom is over. But the work must not be postponed after that time



The apple trees ought to be sprayed with arsenate of lead before the petals fall, to destroy the eggs of the codling moth

SUNDAY

1. The early sowings of vegetables must be properly thinned out; plants that are unduly crowded become thin and spindly and never develop into healthy vigorous specimens. Thin the plants when small.

8. All the summer flowering bulbous plants may be set out now. To assure a continuous supply of gladioli, they can be planted at bi-weekly intervals. The rule is to plant all bulbs twice as deep as their diameter.

15. Roses for flowering in the greenhouse next winter should be planted in the benches now. Use a rich, heavy soil for them, firm the beds thoroughly after planting, and top-dress occasionally with raw bone meal.

22. Do not neglect to keep up succession sowings in the garden, as advised elsewhere in this issue. Corn, beans, spinach, peas, radishes, lettuce, beets, carrots, chervil, cucumber, cress, kohlrabi and turnip are all timely.

29. If the weather appears settled, the bedding out of geraniums, cannas, salvia, coleus and other bed-plants may be started. If a delayed cold spell should come along, cover the plantings with old sheets.

MONDAY

2. If the weather conditions are settled the warm vegetable crops may be sown at this time. Beans, limas, corn, squash, pumpkins, okra, melons, etc., are all considered warm crops. Sow them outdoors now.

9. Maple trees should be pruned just as the buds are bursting; there is no danger of their bleeding. Any large scars which may result should be painted with proper tree paint to preserve the wood until the cuts heal.

16. Make a small seed bed for the accommodation of late cabbage, cauliflower, kale, Brussels sprouts, etc. These should be sown now. Keep the young plants in separate beds until it is time to plant them out.

23. A few dead flower stalks will make an otherwise good garden appear very ordinary. Keep the tall flowers supported with individual stakes, the grass edges clipped, and remove old stalks.

30. Formal evergreens and hedges should now be clipped. Hedge shears are the best tool to prevent any voids in the trees. Branches and tips that have been burned by the sun can be removed with the pruning shears.

TUESDAY

3. It is unwise to postpone potato planting any longer if you want good results. Potatoes are a cool crop and late plantings of them, however well cared for, are rarely successful. Use a fertilizer with 1% potash.

10. Carnations intended for forcing in the greenhouse next winter can now be planted out in the garden. If the ground is well fertilized, keep them pinched back, and see that the soil between them is cultivated.

17. Just before the general flowering season begins in the perennial garden it is a good practice to top-dress the beds with bone meal or other concentrated fertilizer. Scatter it on the surface and rake it into the soil.

24. If the weather is dry you will be troubled with the attacks of green fly and other plant lice. Peas, lettuce, egg-plant and other soft foliage plants are especially susceptible. Spray with strong tobacco solution.

31. Keep the ground between the potatoes constantly stirred, and look out for the potato beetles. If any are in evidence, spray with arsenate of lead. Bordeaux mixture along with the lead will prevent attacks of blight.

WEDNESDAY

4. Do not stop sowing those crops that mature quickly, such as spinach, peas, radishes, lettuce, etc. Frequent sowings in usable quantities are the first step toward success. If there is any surplus it can be canned.

11. The edges of walks, flower beds, shrubbery borders, etc., should be trimmed cleanly and neatly with a turning iron every few weeks through the season. This finishing touch is necessary to complete your grounds.

18. A barrel of liquid manure in some convenient corner of the garden will be a valuable accessory for treating plants that are not doing well. Alternate applications of this with solutions of nitrate of soda.

25. Dahlias may be planted out now. Make deep holes for them, setting the plants several inches below the grade to allow for filling in the soil as they grow. Use a little sheep manure or bone meal in the bottom.

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

THURSDAY

5. Tubed plants of all kinds used around the grounds for decoration may be taken from their winter quarters and moved into place now. To maintain growth, these plants should be given liquid manure.

12. Do not delay cutting the lawn until the grass is so long as to necessitate raking. Good lawns are the result of liberal fertilization and frequent mowing, the latter in some cases twice a week in growing weather.

19. Leaf-eating insects will also soon be working in the garden. For them a poison spray on the foliage is the thing to use. Cover the squash vines with nets made out of mosquito bar, to protect from squash bugs.

26. Winter celery may be sown now. Make a seed bed for it and sow broadcast. When large enough to handle, dibble the little plants off into well prepared soil. When they are 4 inches tall you can plant them out.

FRIDAY

6. Most of the more common annual flowers may be started out of doors now. Have the soil in which they are to go well prepared far enough ahead so that it will pulverize when being worked. Sow the seed thinly in drills.

13. Weed killers are very necessary in stone gutters, blue stone walks and other places where it is unwise to use a hoe. One application now will destroy all undesirable growth for the season.

20. Leaf beetles of various types will soon be at their destructive work. Spray the currant bushes, gooseberries, elms, cherries, etc., using arsenate of lead as the most adhesive of any of the regular poison sprays.

27. When the various fruit trees are in bloom they should be sprayed with a combination of Bordeaux mixture and arsenate of lead. This will destroy the various insects that ruin the fruit, catching them as they hatch.

SATURDAY

7. Crops that are more or less inactive and are not growing well should be stimulated with an application of nitrate of soda or some other strong fertilizing element used in liquid form to bring about quick results.

14. Now that the garden work is in full swing, invite yourself to get acquainted with the use of a wheel-hoe. These implements do the necessary work of cultivation more efficiently and with less effort than any other.

21. It is unwise to postpone the sowing of farm crops any longer. Mangels, sugar beets, carrots, turnips, etc., should be sown. As size is the important factor with these crops, early sowing is needed.

28. After they have finished flowering, but not before, the lilacs, syringas, deutzia, forsythia, spirea, snowball, pearl bush and other early flowering shrubs should be pruned. Cut out the old, unproductive wood.

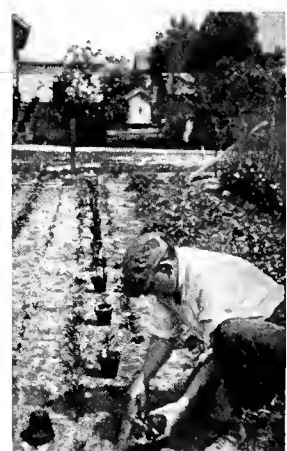
Then weary is the street parade,
And weary books, and weary trade;
I'm only wishing to go a-fishing—
For this the month of May was made.
—Henry Van Dyke.



The raspberry canes should be tied to some support to prevent breakage



Lettuce should be transplanted in small batches for continuous supply



The warm-weather vegetables that were started indoors may now be set out

W & J SLOANE



THE SUMMER HOME is far too important to be furnished in a haphazard, indifferent way. Appropriate furniture, fabrics and floor coverings are essential to insure its comfort and enjoyment.

AS SPECIALISTS with unique facilities and long experience, we can offer at most reasonable prices furnishings delightful to the eye, appropriate to the use, and sound in construction.

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FIFTH AVENUE AND 47TH STREET, NEW YORK
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*Summer
Furnishings*

Hints for your Garden

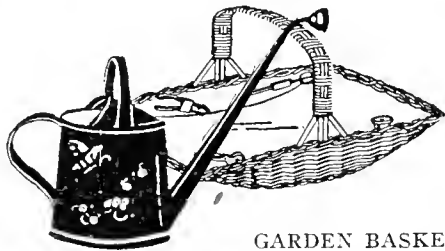
Proper equipment for easier gardening

LIGHT TOOLS for tender flower beds; heavy tools for vegetable rows; weeders, sprinklers, grass hooks—in fact every practical need for planting, cultivating and harvesting the garden patch around your home may be obtained at Lewis & Conger's.



HAND TOOLS

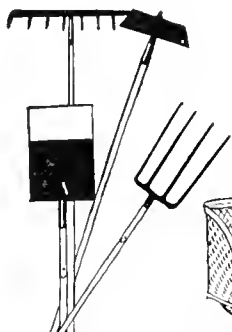
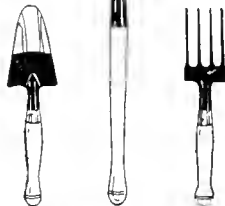
Garden tools of sturdy English steel with securely attached handles. Hand trowel 60c, daisy grubber 75c, and spading fork 60c.



WATERING CANS
Dainty hand-painted watering cans for flower gardens. 2 quart size \$2.38, 8 quart galvanized iron cans \$2.63.

GARDEN BASKET

Contains tools for trimming and nursing the early flowers of your garden. Includes scissors, pruning shears, spool of wire, wire clippers, twine, and pliers \$18.25 complete

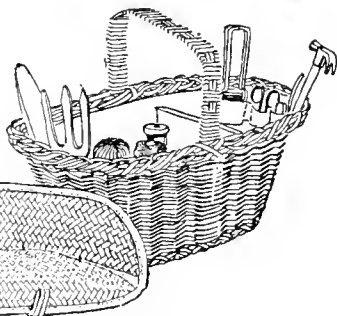


KNEELING MAT

You can kneel on this mat and take the strain out of garden work. Made of woven straw with waterproof bottom \$1.50.

GARDEN SETS

Four durable tools comprise these sets. The rake and fork have strong, sharp teeth. The hoe and spade have good cutting edges. \$10.



DE LUXE BASKET

Finely finished, containing trowels, fork, hammer, flower scissors, weed hook, dibbler, knives, cutters, shears, wire and twine, all of exceptionally durable quality. Price \$27.00 Without tools \$17.50.

SHOULD a visit here be inconvenient, your orders by mail will be given the same prompt and careful service that patrons invariably receive when they come to Lewis & Conger's.

LEWIS & CONGER

9 Floors of Home Equipment

45th Street & 6th Avenue, New York

My Garden In Midsummer

(Continued from page 67)

where ramblers like fruit blossoms are always seen at their loveliest. But the teaching here is that the rambler rose calls for a background of green and of smooth dark green if possible, clipped aborvitæ, clipped spruce or other rich-hued non-deciduous tree or hedge. In England it is, of course, the yew that encircles the loveliest rose gardens; it is against that wall of green that the ropes and festoons of gay pink roses swing and smile.

"It is delightful," says Lady Eden in "A Garden in Venice," "to pick one's strawberries and cut one's tea roses from the same bed." This delight is not reserved for Italy but is our own experience in Michigan. Eighteen fine bushes of rose Los Angeles skirt our four rows of that luscious strawberry, John H. Cook, than which, incidentally, a finer berry never grew to the proportions of a youthful tomato, or reddened to the color of one. The combination of the gathering and plucking of seeds, flowers and fruit is irresistible.

The Lilies

To look on lilies in the garden's green spaces, and as one looks to hear the sound of falling water, is an ecstasy in midsummer which is new, for these are not ordinary lilies. These are not the lovely *candidum*, or the gracefully hanging Nankeen lily, though both are in bloom now in my garden in scattered groups. No, this is that glory of a lily, whose noble adjective is *Regale*, and I have it this year in profusion. I do not envy even the charming writer of "A Garden in Venice" as she describes her Madonna lilies, often with eight to twenty flowers on one stalk and the stalk five feet high. These virgin lilies have their own pure pale beauty, and that beauty none will deny. The Nankeen lily has a quaint charm of form, habit and color too; so has *L. Henryii*, a vivid and graceful flower; so has *L. elegans*, that fiery upstanding bloom; but *Regale* surpasses them all. That glowing trumpet, that slender rosy bud, those rich white pointed petals, and to crown all, that incomparable fragrance—not heavy like *L. auratum's*, but as fresh and delicate as that of heliotrope. So soon as the sun drops in the West, before even twilight has come on, this matchless perfume rises on the evening air in the "dewey light", and all the garden seems of an unearthly sweetness. I like these lilies planted above low subjects at the opposite ends of narrow beds; while in bloom they serve as accents, their slightly bending stems and handsome flowers clear cut then against green-sward. The play of light and shade upon such flowers is one of the most lovely minor sights to be seen in July. Occasionally four flowers open on the top of one stem—more often two or three. I am so lucky as to have about one hundred *L. Regale* in bloom this year; and never have I seen these squares of green turf so admirably flanked by perfect flowers as at this moment.

The elegance and charm of a little new Rambler Ghiselaine de Feligonde are beyond putting into words. The flame colored bud opens well in water and the variety of tones of color is remarkable in a cluster of say six roses, a few half open buds and two or three small ones still tight, but showing color. Three of the open flowers are pale

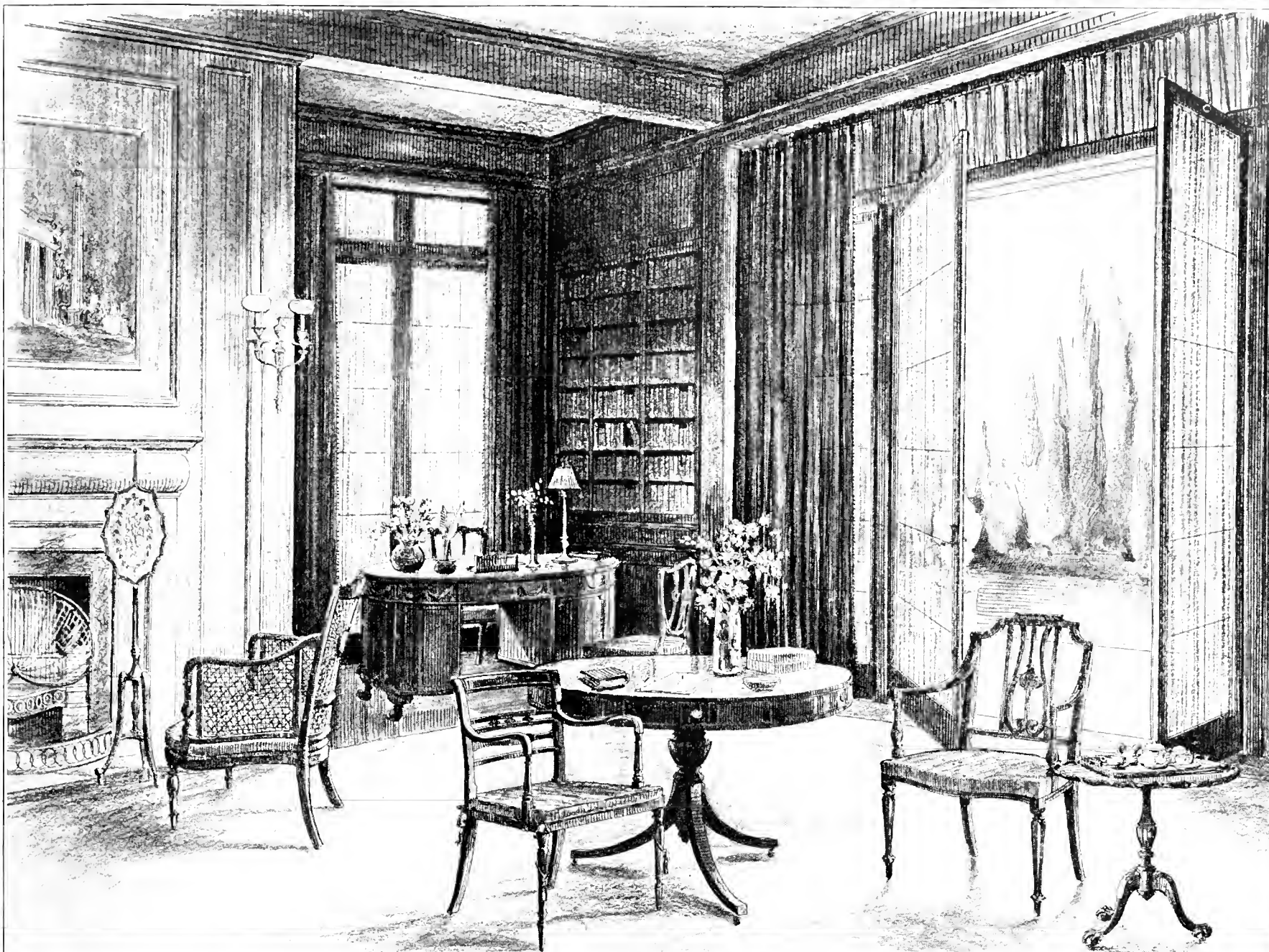
sulphur yellow with outer petals spread well back. The newly opened roses have an enchanting pale copper hue which sets this rose apart; and the half opened buds show the deep colored center where petals are still folded, the outer ones of the light copper again. The foliage is of a medium light green, leaves more slender perhaps than on the average rambler, flowers averaging eight and ten to the cluster.

Against low clipped privet, delphiniums, taller than ever before, raise their blue spires. In places Annchen Mueller or Ellen Poulsen dwarf ramblers send forth sprays of glowing pink blooms, these melting into the pale rose-colored masses of Canterbury Bells beside them, the two most excellent near each other. As for heucheras (the only color blot on my garden this season, but so lovely, flaming delicately about the darkest red Sweet Williams, that I simply have to leave them in the garden beds), they have flowered in a manner truly impressive. I must conclude that they too love space and air. There has seemed to be no check at all from a recent replanting; in fact, everything we moved has prospered under the process. Even the one precious plant of *Delphinium Moerheimi* which we divided into four, with some hesitation, is sending up three white flowered stems. Phlox Arendsii in its varying soft colors of pinkish lavender and of white, is now, July first, in full bloom, and back of its rounded groups are whitening the buds of the madonna lily held high on their tall stems. Shasta daisies are opening below, budding sea holly and some of those luscious violet petunias, known as Karlsruhe Balcony, are opening in secluded spots as if to prove their August and September worth. *Delphinium blight*, which seemed to hover seriously over this garden last year, has been gotten well in hand now, thanks to the lime and tobacco treatment recommended by Miss McGregor of Springfield, Ohio.

Dwarf Ramblers

It is seldom that I find myself with two opinions about a flower; but two I hold concerning the dwarf crimson rambler rose. That harsh crimson, almost as difficult to place as the over-bright hue of *Azalea amoena* in spring, and so painful to contemplate as its clusters take on the purplish hue which foretells their end—that same crimson when set near the violet *Salvia virgata nemorosa*, becomes a crowning beauty on the garden's brow. No finer perennial plant for late June in our latitude can there be than this purple salvia. Entirely hardy, its inflorescence a multitude of upright spikes of small violet flowers, it has the effect of violet velvet in certain lights. Its glory however reaches a great height when the dwarf crimson rambler neighbors it. These plants, like happy lovers, seem made for each other. The rose and the salvia coincide in time of bloom. There is an agreeable contrast in the form of leaf and flower masses and no sumptuous velvet cloak of a Venetian Doge could show a prouder splendor of color than is brought forth by this coupling of flower groups above green turf. I therefore recommend to owners of dwarf crimson ramblers the securing of this superb perennial salvia to give meaning and beauty to what is otherwise a troublesome possession in plants.





The Galleries of Suggestion

MANY of the most delightful country houses in America are those inspired by the traditions of Georgian England.

About these dwellings there is an atmosphere of *livableness* typical of American country life today—well exemplified in such interiors as the sunny Morning Room shown above, its graceful Furniture of XVIII Century origin finding an ideal background in the broad casements looking out upon the garden terrace beyond.

That this interior, as well as others of like charm, may be reproduced within one's own surroundings, becomes obvious upon a stroll through the interesting Galleries of this establishment. Here one may acquire Furniture and decorative accessories tracing their genealogy to all the historic Periods—each object invested with the pervasive charm of Old World artistry, though by no means prohibitive in cost.

De luxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.

New York Galleries

INCORPORATED

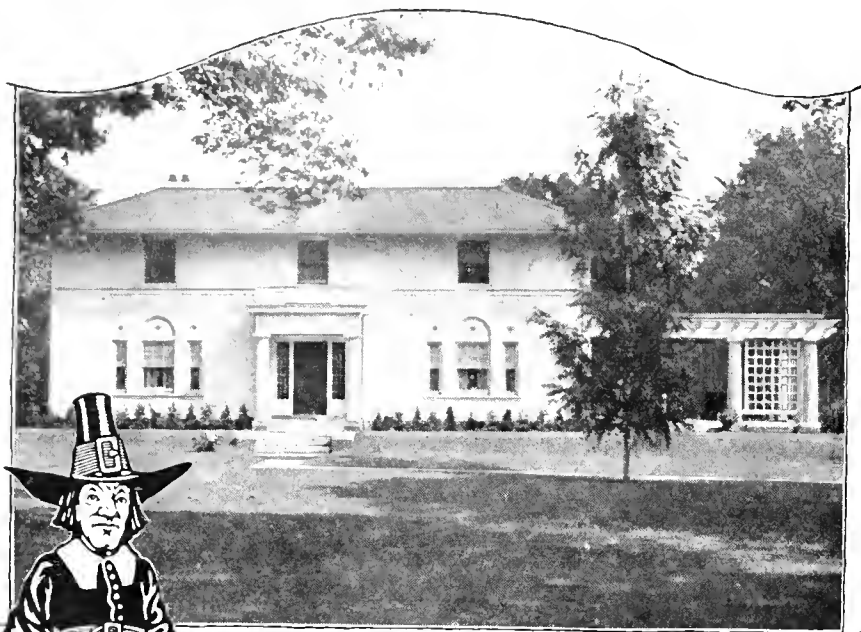
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Bay State Brick and Cement Coating comes in white and a complete range of colors. Samples of white or your favorite tint will gladly be sent on request. Booklet No. 2 shows many homes made beautiful with Bay State. Write us today for both.



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Brick and Cement Coating



The fireplace in the north room shows interesting carved detail

A Remodeled House in the Cotswolds

(Continued from page 53)

beneath the dripstone, where the range of casements has since been replaced. The wholly new part of the fabric is the low wing at the left, set back from the road and parallel with the main body of the house. This addition accommodates the kitchen, pantry, servants' hall and servants' bedrooms.

The building of this wing made it possible to convert what was formerly the kitchen into a dining room (the room with the two mullioned windows facing on the road, to the left of the house door) and make the erstwhile living room (the part with one window to the right of the house door) into a spacious hall. This metamorphosis of living room into hall showed an appreciation of dignified convenience and comfort, and concurrently a refreshing disregard of the "efficiency fallacy"—that troublesome mania which so often possesses the ultra-modern, prompting him to abhor what he calls "waste room," and urging him to exact a visibly "practical" service from every cubic inch of space, until all sense of dignity befitting a gentleman's home is compromised and one's comfort imperiled.

The inside oaken shutters in the hall are modern, and the leaded glass in the casements is of recent introduction, but in this bit of restoration old Cotswold precedent was punctiliously ob-

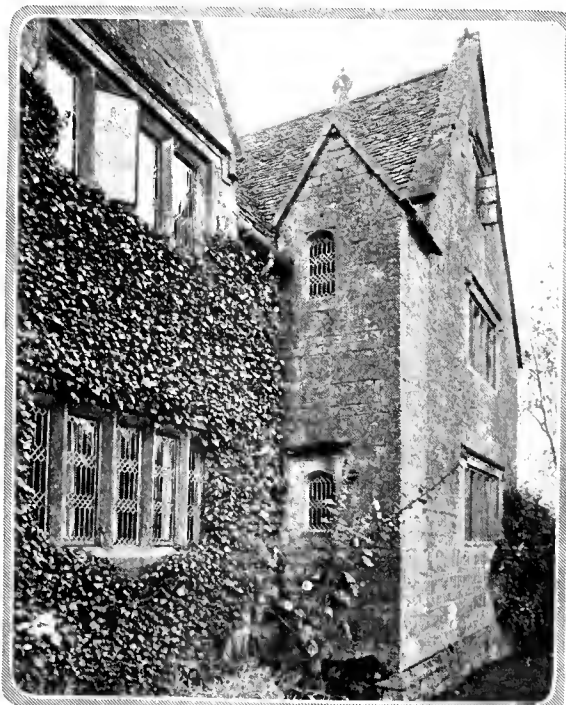
served. This item is extremely important, for upon the nature of the glazing depends much of the character of the whole composition. Seen from within, the lines of the leading give the window openings a pleasing pattern without interfering with the vision. Seen from without, they materially aid the eye in carrying on a sense of the continuity of the wall texture, which large panes of glass would only unpleasantly interrupt and mar.

The mullions and trims of the windows are of exactly the same stone as the walls and this, again, assists in preserving the general harmony of effect. Other details worthy of special examination are the doorway—which is one of the finest in the Cotswolds—the little pierced finial atop the small gable in the jog of the road front, and the fireplace shown in one of the illustrations.

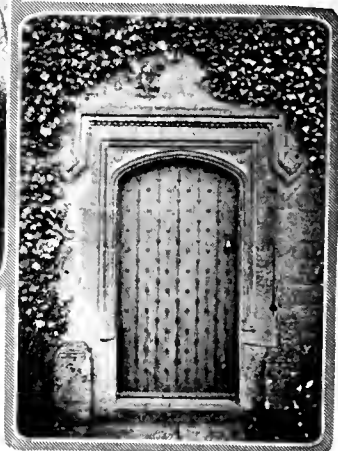
The doorway presents an admirable instance of the fusion of style influences that often produced excellent results. The four-centred arch, with its rosetted and laureled spandrels, and the label-shaped dripstone with returned ends, are reminiscent of Tudor Gothic, while the form of some of the moldings and the little dentil course beneath the dripstone bespeak incipient Renaissance tendencies. The same fusion of style currents may be seen in the fireplace. The little pierced finial deserves a word

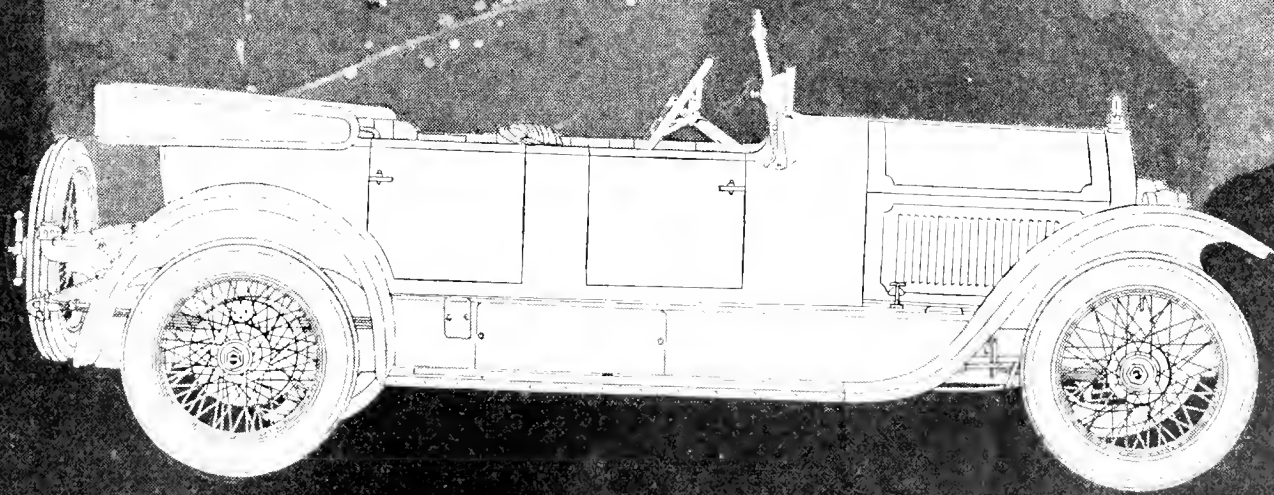
in passing for it is typical of a delightful method of ornament common in the Cotswolds. The masons played with these finials and used them as one means of imparting diversity and interest, giving withal a certain blitheness without any of the conscious levity one sometimes sees indulged in nowadays for the same intent.

Considered in all its aspects, Orchard Farm is a satisfying embodiment of architectural seamliness.



The small gable with a pierced finial is a portion of the house facing the road. To the right is the house door





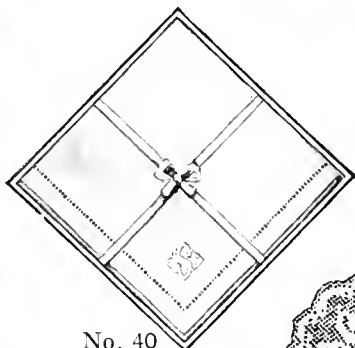
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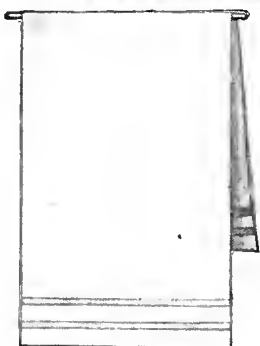
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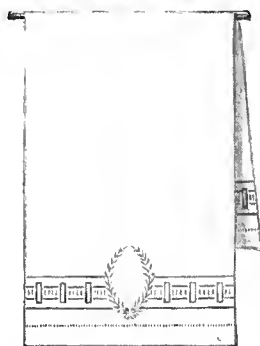
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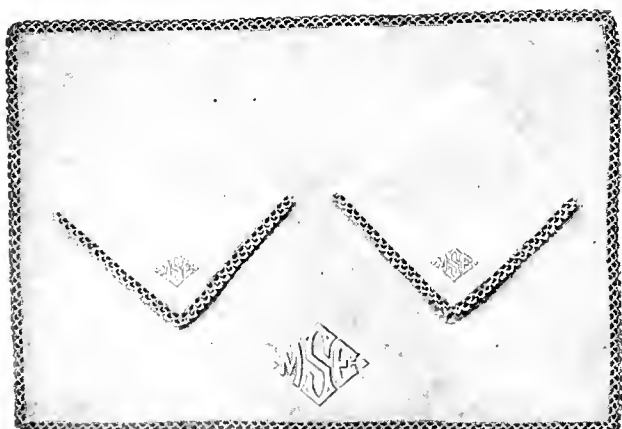
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On the porch of Mrs. Charles H. Sabin's farmhouse at Southampton, L. I., glazed chintz shades give a pleasant silhouette of color and design

Porches Inside the House and Out

(Continued from page 45)

color and type of floor. Everyone agrees, of course, that tile and brick floors need some sort of covering and even the painted porch floor is more livable for a rug or two.

One of the problems in furnishing an enclosed porch is the choice of curtain fabrics or fabrics for shades. One should have this protection against glaring light, and the colors on the porch will blend and become mellow when the sunlight is tinted by a fabric. Sunfast, which comes in a range of colors, is the natural first choice. Theatrical gauze with a wooly block fringe in rich colors is another non-fading fabric to use. Cretonnes and linens all suffer more or less from the temptation to fade, but if the price of replacing them every few years is not considered, they afford the widest range of choice and, when some of the upholstery is of the same linen, a pleasing harmony is given the porch. Roller shades of glazed or painted chintz have the merit of colorful silhouette. In choosing fabrics for the porch, do not hesitate at gay, full, rich, natural colors. Here is the supreme place for them.

In furnishing the terrace and loggia one may add wrought iron furniture to the wicker and reed. The old cast iron benches one used to find in cemeteries and ancient gardens have been

succeeded by delightfully light tables, chairs and benches of wrought iron with seats and panels of rattan. The tables are especially delightful with their dark blue and green marble tops supported by wrought iron legs. If marble is found too expensive, the top may be wood painted to simulate marble. One of the illustrations—Mrs. Otto Witt-penn's house—shows a white marble garden table used on the terrace for dining. It fits in perfectly with its background of house and garden.

Creating a livable terrace for a city house that stands on a narrow lot fenced in with high walls seems almost an impossibility. Fortunately, in New York City developments where whole blocks of old brownstone houses are being remodeled, these fences and walls are being torn down and the area between the houses made a big garden. Where that is not possible one may apply such a simple treatment as is suggested by one of the illustrations—a low wall encloses a brick terrace. The garden path is of stone laid with wide cracks for crevice plants. Herbaceous plants and low shrubbery fill the beds on either side. Window boxes and vines, lattice on the walls, statuary—all contribute their share to making this city terrace and garden a delightful spot for summer living.

The Passing of the Ice Man

(Continued from page 64)

raises the temperature even in the magic iceless paradise, and therefore uses more electric power to keep the temperature down.

4. The best machines maintain the ideal and theoretical low temperature.

5. Expect service from the manufacturer.

6. It is best to have the gas air-cooled and not water-cooled because the introduction of water makes for the confraternity of gas and water—a troublesome mess.

7. Demand the temperature-controlling automatic device which starts the refrigerating when a temperature gets up around 39°, and cuts it off when the temperature is low enough to do its work. This saves electricity and wear and tear on the machine.

Some iceless refrigerators make little cubes of ice by putting trays of your favorite drinking water into the brine tank compartments. In these the temperature ranges from 20° to 27°. Desserts, too, can be frozen firmly and

surely when placed in these trays.

The brine tank fits easily into the ice compartment of the well-made refrigerator. The brine tank, compressor, condenser and pump come in three sizes, corresponding to an efficiency of making two hundred, three hundred, four hundred pounds of ice per day. Actually these three typical sizes of refrigerators can only store ice to the amounts of one hundred and fifty, two hundred and three hundred pounds, a difference being allowed for melting.

The condenser, compressor and motor of some types of ice machines do not take up any more space than that of 30" x 16" x 18" high. This can be installed anywhere.

When ordering an ice-maker for your home refrigerator, it is well to measure its interior, regardless of its compartments. Get the width, depth and height, and multiply them together. This gives the cubical contents and the manufacturer can then estimate as to the cost and size plant that you need.



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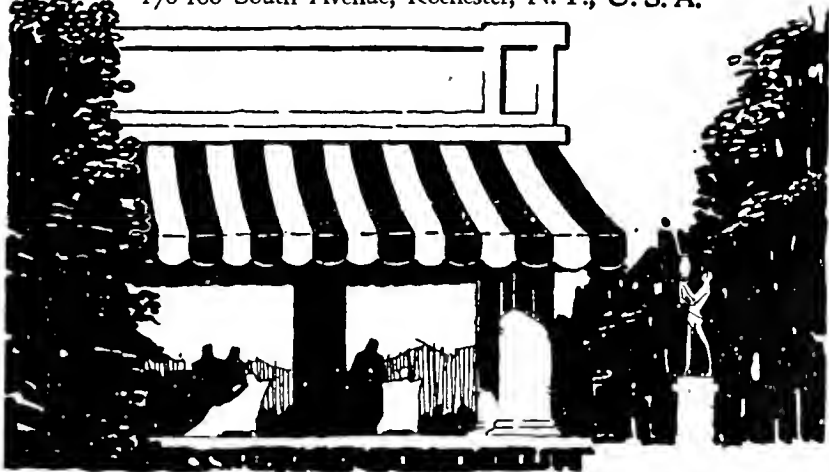
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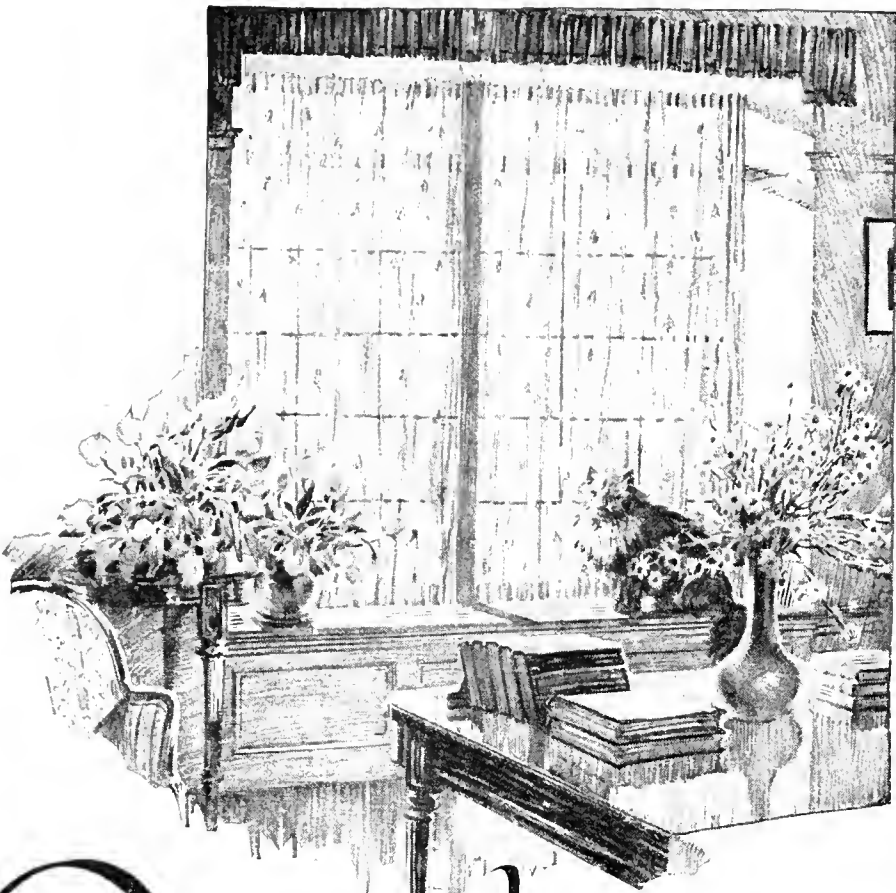
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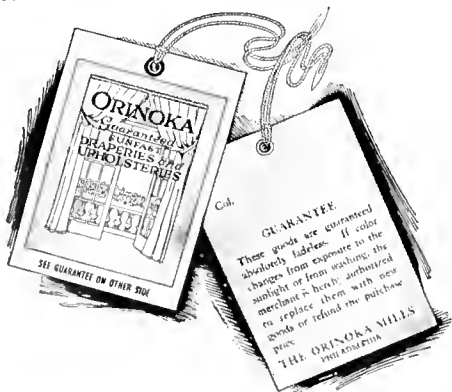
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Water Gardens and Their Making

(Continued from page 33)

and cover it with sand. Fill the bowl with tepid water, and when it becomes clear, drop the seed upon the surface of the water. It will sink when wet, and sow itself naturally.

In a week a little sprout will be seen rising from the earth; in another a leaflet will appear; and during the third week you may expect to see the first tiny pad make its way toward the top of the clear water. If the plants become too crowded, move some to other bowls. If they are sown early in February, they will be ready to set out by the middle of May, and by mid-summer will delight you with their bloom. The seed of the tender varieties should be used for this purpose, especially that of the *Nymphaea Zanzibarensis*.

When the time comes for planting the garden—which should not be until all danger of frost is well over—each plant should be set in the box or compartment provided for it, and the earth entirely covered with white sand. This ensures clear water. The pool should then be filled. Although every water gardener will warn you of the danger of chilling the lilies by placing them in too cold water, my experience is that, if a warm day be selected and a garden hose of moderate size be used, the growth of the plants will not be interfered with to any appreciable extent. But do not set them out too early.

The plants put in, your work in the water garden is at an end. You need only visit it each day and see what surprises it has in store for you. It needs no weeding, no cultivation, no care. And there is a fascination in seeing each bud, as it is formed, rise upward through the water, and each faded blossom sink back to the depths again, in seeing the actual "working" of the lily plants.

Lilies, as must be taken into consideration in planting them in a natural pool, or in one formed from a running brook, require stagnant or nearly stagnant water. If, in an artificial pool, a fountain be introduced, it should not be permitted to run over much. This does not however, mean that the pool must become covered with algæ, or serve as a breeding place for mosquitoes. The presence of a few goldfish will always keep it clean and fresh. The lonely two that you first put in—two goldfish are enough to start with in any pond, unless it be a very large one—had evidently never seen anything larger than a bowl, before you poured them into your garden out of a tin pail, and were obviously greatly taken back at first. In a few days they came up for crumbs as cheerfully and retired to the depths as quickly, however, as if they had lived there all their lives. And before the summer was over, wherever you peered through the lily pads, you were sure to catch sight of some of their numerous descendants.

Tender and Hardy Kinds

Tender water lilies are usually considered superior to hardy ones for cultivation. They are larger, more quickly growing, and on account of their habit of growth, each flower rising well out of the water, are preferable for cutting. There are two varieties, the day and the night blooming. On the other hand, without skilled assistance it is almost impossible for the amateur to carry them through the winter.

In my experience, the hardy varieties are perfectly satisfactory. They are beautiful, and quite rapid enough of growth for any pool which is not very large. They do not harrow the feelings of the lily enthusiast by dying each year at the touch of frost. If their roots be not actually frozen—which can

always be avoided by deep planting—they withstand any ordinary conditions. The hybrid varieties are easier to care for than the tuberous and the *odorata*, which are strong growers and require watching lest they crowd the others.

Hardy lilies are to be had in all colors save blue, and it is well to secure this color by the purchase, each year, of the tender *Nymphaea Pennsylvania*. This is a very fine shade of blue, and a strong and rapid grower. It establishes itself quickly, blooming profusely and at once, until the weather becomes cold. One plant, in a small pool by itself, is a joy to the eyes all summer.

Mrs. Edwards Whitaker is another lovely blue tender *Nymphaea*. The flower is borne on a stem a foot above the water, and often attains a growth of 13" in diameter. It remains open all day, and is very fragrant.

The *Nymphaea Capensis* and the *Nymphaea Zanzibarensis* are other good blue lilies belonging to this class. The flowers of each are some 6" across. The *Zanzibarensis* may also be had in pink.

Night Blooming Nymphaeas

The night blooming nymphaeas open early in the evening and do not close until the day is bright. Everyone knows how much sweeter the perfume of the garden seems by night than by day, and the water lily pool is no exception to the general rule. At night nothing is more beautiful than a white lily, of which the *Dentate superba* is one of the finest. There are, however, very beautiful red and pink varieties, notably the old and well-known *rubra rosea* (red) and the rose pink Bissetti.

Among the hardy nymphaeas, the *Eugenia De Land (odorata)* should be mentioned, with its great floating flowers of deep pink. Paul Hariot, the blossoms of which are originally yellow, turning to pink as they grow older, almost produces the effect of blossoms of three colors—yellow, pink, and shaded—growing from one plant. The *marliacea chromatella* is one of the best of the yellow lilies, which are, perhaps, the loveliest of all, with its stamens of dazzling orange; while the *marliacea rosea* is an equally striking flower of deep rose. For the sparkling whiteness which cannot be surpassed, although from habit we are apt to consider it inferior to the more uncommon pinks and blues, comes the *marliacea alba*, or—which really can hardly be improved upon—the *odorata* variety of our native lakes. The free blooming *Robinsoni* and the beautiful shell pink *William Doogue* are also good.

For small gardens particular mention should be made of the dwarf lilies. The *Nymphaea pygmaea* is the smallest water lily grown, and perfect in its miniature. The blooms are from 1½" to 2" across, in white or yellow.

The real glory of the water garden, however, is not the lilies, perfect though they are, but the *nelumbium*, or *lotus*. It is impossible to say too much in praise of these flowers. They are perfectly hardy like the hardy lilies, if the roots be not frozen. They require very rich soil, but beyond that no care. The large leaves, which stand several feet out of water, in color are a dull, pale green, upon which drops of water roll about like globules of mercury. The enormous blossoms which are borne upon stems sometimes 4' high, are pink or white in color with an extraordinary yellow seed pod in the center. The *Osiris* and the *speciosum* are good pink varieties, while the *album grandiflorum* is an excellent white. There are also some double varieties, notably the *Pekinensis rubrum plenum*.

(Continued on page 80)

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Water Gardens and Their Making

(Continued from page 78)

The Victoria Regia, though interesting, is not adapted to the average water garden. The enormous size of its leaves makes it impossible of culture, save in large ponds, and even where space is available, unless the summer be very hot, it is possible to care for it tenderly without the reward of a single bloom. It is, of course, not hardy.

Of other plants suitable for the water garden or its vicinity, there are still a few of which mention should be made. The *Eichhornia crassipes major* (water hyacinth) floats upon the surface of the water and does not root in the soil. The blossom is lavender, and in form somewhat reminiscent of the ordinary hyacinth. One or two of these plants are all sufficient, as they multiply so rapidly that they tend to become a nuisance. Three plants were once put, in May, in a pool about 8' by 16'. In September I have pulled out enough of them to make a heap some 2' in height and 3' in diameter—and left an abundance in the pool. The plants are rather decorative, however, if one can harden one's heart and take them out ruthlessly.

The water poppy (*Limncharis Humboldtii*) is an attractive little plant, the bloom of which somewhat resembles that of the California poppy.

The *Myriophyllum proserpinacoides* (parrot's feather) is a very luxuriant growth covered with masses of feathery foliage. In the case of a water garden composed of sunken tubs, this plant is useful in hiding the unsightly rims of the tubs. It is a prolific grower.

In connection with the pool, the different varieties of iris are pretty and appropriate, as well as our own wild cardinal flower (*Lobelia cardinalis*). The *Cyperus papyrus*, which sometimes reaches a height of 8', is also worthy of

mention. The hardy bamboos, which reach a considerable height, and which, in addition to their decorative qualities, make a pleasant sound as their branches rub together in the wind, are valuable from an ornamental point of view, and act as a windbreak. The hardy grasses such as the *Arundo donax* (Giant reed) and the *Erianthus ravenne* (Pampas grass) should not be forgotten, while a place should certainly be saved for the hibiscus or giant rose mallow, which brightens our country marshes in August, and which well repays cultivation.

Wintering? If your pond is natural, plant deep and do no more. If it is artificial, do not empty it. It should be covered with a double platform of boards, over which is spread a load of stable litter. In spring, when all danger of frost is passed, this covering should be removed and the pool emptied and thoroughly cleaned. The water which comes from it will, diluted, make excellent manure water for your roses. For this reason I have not thought it necessary, as do some other water gardeners, to suggest plans for an elaborate system of drawing off the water of the pond, and for filling it again. Every gardener knows the value of manure water, and here, each spring, is as much as you can use of this excellent fertilizer ready to hand. It can be baled out in pails, the pool cleaned, and fresh water put in by the hose, with little trouble, and with the additional advantage of less original trouble in the building of the pool. The water garden, by the way, will be found to keep perfectly sweet and fresh, and the flowers to bloom better, because undisturbed, if the pool be cleaned but once a year. And when the garden has filled again, you need only wait for a little to enjoy it for another summer.

The Natural Positions of Furniture

(Continued from page 57)

always useful, not only as a receptacle for gloves, mufflers, etc., which have the knack of getting lost if kept in the coat closet, but will form an interesting feature against an otherwise blank wall space and at the same time give an opportunity for color through the medium of a vase of flowers on the top or a picture hung above. Even both may be used if the subject of the latter is chosen accordingly. If space permits, group the furniture so as to form not only a place of reception but a living hall in which one is tempted to linger in comfort. By so doing an extra room is gained from a space that is otherwise merely a passage.

The one room in the average home in which we find the greatest number of errors in arrangement is, strange to say, the one mostly in use—the living room. This generally contains a fireplace which, still using our illustration of comparison, is the climax of the chapter. This is often seen with a large settee in front backed by an equally large and absurd table. A variation being two smaller settees, one on each side of the fireplace at right angles to the wall with a group taking the place of the large settee and table. The consequence of such an arrangement is that people, especially in cold weather, form a restricted crowd around the fire to the elimination of the rest of the room. It should always be borne in mind that every part of a room is for use and furniture should be placed accordingly but at the same time no group or piece should detract from the usefulness of another or dominate the room. The placing of furniture in a room of this description should be so schemed that as many people as possible

can see the fire, at the same time leaving logical avenues for traffic. Perhaps the room has a dark corner—why not take advantage of this to instill that which will be most often used in the evening when artificial light is necessary, as for instance a collector's folio or table or a cabinet? A window may have a beautiful view; then place conveniently one or two comfortable chairs and a small occasional table by which means the group itself invites one to sit down, and enjoy the scene.

Another common error is in locating the writing desk or table. This is often placed facing the light which is very trying to the eyes especially during bright weather. Why not place it so that the light falls from the left? It is often possible so to arrange it that the writer sits with the back towards a wall. This is not only more comfortable, but at the same time gives a greater sense of privacy.

A corner is also an ideal position for a grand piano, thus allowing the sound waves to be directed immediately into the room instead of being deflected by a wall, as is often the case.

To illustrate more fully the logical furnishing of a living room, two reproductions are here given. In each of these rooms strict conformity and balance have been observed between furniture and decoration, but the keynote has been simplicity, and an atmosphere of invitation and comfort is manifest.

Of all the rooms in a home the dining room is of necessity the most conventional, not only because of its general planning but of its use, for in a large and increasing number of houses

(Continued on page 84)



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No tanks or cisterns to build, no pumps, no motors to buy—just a simple, clean, compact apparatus that connects anywhere in your piping system and miraculously turns the hardest water supply into delightfully soft water. There are no chemicals

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Permutit is a material that looks something like sand and possesses the remarkable property of taking all the hardness out of any water that passes through it.

It is stored in a metal shell connected into your water supply line and about once a week you empty a small amount of common salt in the apparatus which regenerates its hardness removing properties. The salt cost does not exceed a few cents a day and that is absolutely all the running expense there is.

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Write us for booklet *Soft Water in Every Home*.

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Homes that inspire such admiration are usually correct in their details. A single door knob out of keeping with its surroundings may spoil the whole effect.

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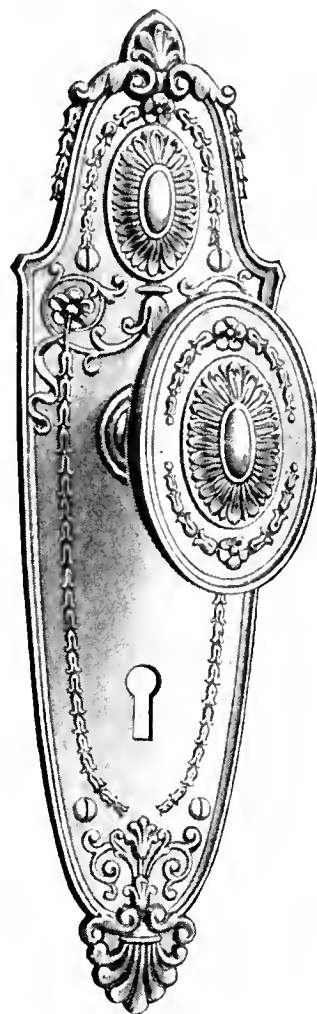
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The Sargent Book of Designs will help you to select patterns in harmony with the architecture of your home. Send for a copy to discuss with your architect.

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Hardware Manufacturers

31 Water Street New Haven, Conn.



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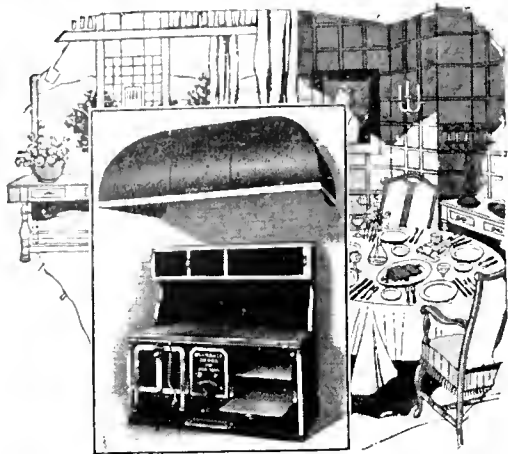
There are many doors in every home that should be protected with Sargent Latches. Linen closets, clothes closets, basement and attic doors, and all outside doors of course.

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Deane French Range No. 160 burning hard or soft coal and wood

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Deane French Ranges are designed to meet every requirement. The fire starts quickly, burns evenly under perfect control, and practically envelopes the oven, with heat.

Deane Ranges built of the best materials obtainable, will outwear several ordinary ranges, and by their economical use of fuel soon pay for themselves. They have no useless fancy work and are cleaned quickly and easily.

Deane Ranges are adapted to burn hard and soft coal, wood, and natural or artificial gas. Special ranges using any combination of these fuels and electricity are designed to order.

Catalogue 34 describes several popular ranges that should interest you. May we send you a copy?

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Electric Light and Running Water FROM ONE PLANT

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BUFFALO WIRE WORKS COMPANY

475 TERRACE (Formerly Scheeler's Sons) BUFFALO, N. Y.

The Natural Positions of Furniture

(Continued from page 80)

this room faces the garden over which a great amount of care is generally expended. Why not, if numbers permit, place the dining table over towards the window, where the meal is made even more enjoyable by the pleasant proximity of flowers and landscape work? If breakfast is also taken here it is surprising what an effect on one's mental attitude is created by such an arrangement. The setting can often be enhanced, if one has sufficient ingenuity to take advantage of the garden water supply by constructing a fountain by or near the window. There is a peculiar charm in the music of running water.

In bedrooms one generally finds that the arrangement of furniture, especially the beds, is more or less governed by the plans for which the architect is mainly responsible. Consequently, when a new home is being considered, a careful criticism of plans before acceptance will give the owner a greater opportunity for a satisfactory solution. It is always best to avoid these conditions which compel placing the beds so that they directly face a window. In the case of the single bed, this can often be placed lengthways against a wall. It will be readily appreciated that such a position will give a much larger clear floor space with the opportunity for placing a convenient reading table at the head of the bed together with an armchair. An added advantage is that in smaller homes, when space for a boudoir

is lacking, the atmosphere of one can be easily created by throwing a couch-cover over the bed during the day and using it as a day-bed, distributing the rest of the furniture accordingly. The position suggested previously regarding the writing table is equally true in regard to the dressing table, with the exception of course of placing the chair with its back against a wall. The ideal place for a dressing table is across one end of a bay, so that not only the face receives the light, but also the reflection in the mirror. If one possesses a chaise longue, be careful that its position is such that the light reaches it from the head or slightly to one side. Nothing is more tiresome than to have an article of furniture which one uses for any purpose of reading or writing placed without due regard to light.

It is impossible to give precise rules for the placing of furniture, owing to the fact that all circumstances are governed by constantly varying conditions, but it is a matter not merely of good taste but of precise logic. Every part of the equipment of a home should have a reason and a purpose. Just as in the kitchen utility is made the first consideration, so in every other room of the home the furniture and its disposition should be primarily considered from the point of view of usefulness; nothing should have a place without a purpose. From this starting point proceeds the present development of domestic art.

The Care and Propagation of Conifers

(Continued from page 65)

an individual, carelessly placed in the midst of hardwoods, is out of place; it seems forsaken and is not effective. An entirely different picture is produced when conifers are placed in groups or when a few of them stand alone. Then their imposing and effective decorative qualities are brought forth. The effect is heightened when they are grouped together; in fact, they are especially adapted for this sort of planting.

Many enemies must be fought and overcome by these trees in the garden. Dust, smoke and gases which are liberated from coal only too often suffocate them. During the winter they are easily damaged by a heavy snowfall collecting on the branches and leaves. When these trees have damaged or broken shoots, a branch from the highest lateral shoots may be bent upward and tied in place. This will develop into a new vertical shoot.

All conifers should be transplanted with the root balls intact, after which they are to be generously watered. The most favorable time for planting is August and September, but they also can be transplanted during the months of April and May. The holes in which they are to go should be made relatively deep, but manure of any description is undesirable, and fresh manure is distinctly harmful. If the soil is to be enriched, humus should be added. The roots are not to be cut back, and only those that are damaged are cut off.

As a rule conifers are propagated through seeds, but it is also possible to make cuttings when young shoots are taken. Cut off a twig near the stem, place it in damp sand, keep well shaded and cool with the soil sufficiently moist. Better plants are secured through seeds, but these are often not capable of germinating. This is especially the case with the pines. Germination can be hastened by a careful treatment with sulphuric acid. The age of the seeds has much to do with the ability to germinate. Those seeds which germinate with difficulty often remain a year in the soil and germinate in the second

spring. On seedbeds the seedlings often suffer from parasitic fungi so that as high as 50 per cent are lost. The seeds which are sown in the fall are best placed in seedbeds containing a rich sandy soil and protected on the north.

The grafting of young pines can not be carried out in the open while the trees stand in the garden or the field. They must be grown in flowerpots, and have good root systems. Here it is very important to graft related species: *Pinus* is grafted on *Pinus*, *Abies* on *Abies*, *Picea* on *Picea*, *Thuja* on *Thuja*, etc. When the coniferous trees have their needles standing in pairs, they can be grafted on *Pinus silvestris*; should they have three needles in a bunch, they can also be grafted on *Pinus silvestris*. Those species which produce their needles in bunches of fives, can be grafted on *Pinus strobus*. The short leaved *Abies* are successfully grafted on *Abies pectinata*; for those that are long-leaved, stocks of *Abies nordmanniana* are used. The most successful period for grafting is September and October.

The stock should not be older than four years, and the scion should be young, contain many needles, and not hard wooded. The stock is cut on one side and a triangular piece about 1" long taken out. The scion is cut so that it fits snugly into the cavity, bark touching bark; then it is tied in place, but not too tightly, with cotton. Here it must be observed that the scion is not any thicker than the stock, and that the scion is grafted as low as possible on the stock. The grafted plant should be kept either indoors or under glass for a few months. It should not be kept too damp nor the air too moist.

When the scion begins to grow, the plant should be slightly aired and gradually hardened. At this time the lower branches are removed one by one until none remain.

The "bandage" remains on the tree until the scion has made a strong and vigorous shoot. The spring of the year should see the grafted conifer transplanted to the open.



Behind the Scenes—What?

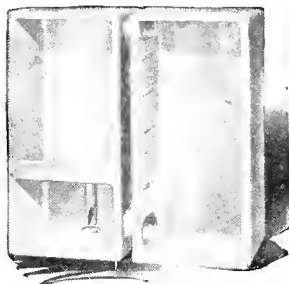
Some representative homes where Jewett Refrigerators are used:

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New York
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THE dining room is the sanctum of the household gods, the real heart of the home. There the service, appointments and food bespeak the true skill of the hostess. The things that meet the eye may all be perfect of their kind.

But behind the scenes complete success may hang in the balance. If the food has been robbed of its full savor by imperfect refrigeration, or slight uncleanness has added its subtle, tell-tale flavor, then the hostess has not done justice to herself.

In a matter so vital to the pleasure and the very health of family and guests, will anything short of perfection suffice? The Jewett never relaxes its cold, clean vigilance over food. Its brilliant, seamless walls of solid porcelain defy lurking dirt and hidden germs. That is why America's notable mansions, fine hotels and first-class clubs constitute the Jewett's patronage.



The Jewett is lined throughout—including the ice compartment—with a solid, one-piece, seamless china crock 1/4" thick. The so-called porcelain linings of other refrigerators are merely enameled on thin sheet metal.

Write for this Book

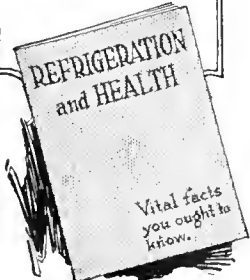
Owing to the present shortage of skilled domestics, many households of necessity employ untrained assistants who have no idea of the proper use of a refrigerator. We will gladly send without charge our illustrated booklet which gives detailed instructions on this matter.

THE JEWETT REFRIGERATOR CO.

Established 1849

123 Chandler Street Buffalo, N. Y.

Associated with
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An Historic Old Shop is coming uptown

“THE GIFT SHOP of Fifth Avenue” will be at 32nd Street for but a short time.

On June 1st, it will blossom out in its new building at 39th Street and Fifth Avenue.

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Italian Library Table with capo di monte vase

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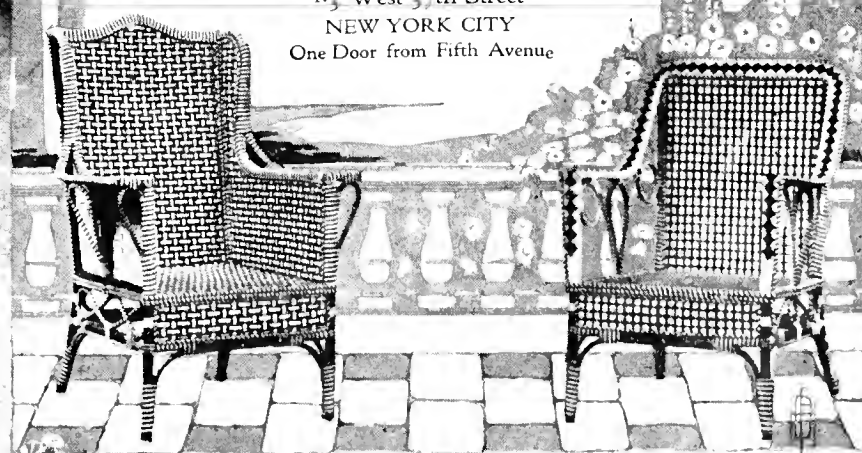
There is a charm about McGibbon Reed Furniture which is seldom found elsewhere. The chairs illustrated here represent the exquisite workmanship of one of the most celebrated manufacturers in France of Enameled Reed Furniture.

A choice collection of Natural English Reed Furniture, Domestic Reed and Willow Furniture, all substantially built and moderate in price, are on exhibition in our galleries, together with Settees, Couches, Day Beds, Arm and Side Chairs, Tables, Desks, Sewing Baskets, Tabourettes, Bird Cages and Lamps.

Catalogue upon request.

McGibbon & Co.

1-3 West 37th Street
NEW YORK CITY
One Door from Fifth Avenue



Books for the Guest Room

(Continued from page 41)

topic; you drag it into the small talk, you have rubbed the book in with the lather while shaving; the subject glows with the suffused tint of your cheek, even though it might be rubbed off. You think you have discovered something to talk about, but in reality your hostess has "planted" the book in your room for a purpose. She has just been to hear Chesterton lecture, she has just met Leacock, she has just heard from an English friend about the League of Nations, a relative traveling in Japan has written her "the truth" about the future supremacy of the Pacific—the tell-tale marks are on your book-shelf, though they seem to be gathered casually.

Unappropriateness

There is a danger, of course, in trying to be too impressive in the guest room. Somehow Wells' *History of the World*—the much-talked-of "Outlines"—is not out of place: here is an historian who writes like a novelist; it's a book everyone should at least touch. Then Keynes' "Economic Peace" gives an "I've been there" lightness to the subject, and your hostess has marked it here and there for her club paper on current events, and it is essential that you tell her how interesting her pencil cullings are. But in the bedroom it is just as well to remember that you don't wish to solve problems; you are no longer a citizen, a social reformer, a philanthropist—you are just human, and you slip out of your social self into your dressing-gown. All evening you have been pinched in your tight-fitting fashion—now you are in a flowing state of airiness, in no mood for the encyclopedia. The arms of Morpheus suggest literature that appeals to the emotions.

If you are by the window seat, overlooking the garden, book-shelves should be within reach; the misty colors of night, the moonlight, the fragrance draw you toward small volumes—selections from the poets, anthologies old or young. Personally, at such moments, I like to come across odd assortments of essays: it may be a chance meeting with Vernon Lee's "In Praise of Old Houses" or Pater or Patmore, with a chance to turn to Agnes Repplier and Katherine Gerould and the genial Dr. Crothers. If you must have the truths of life in the week-end guest room, they must sit lightly on the eyelids. That is why every visitor is sure to run across Marcus Aurelius, Epictetus and Emerson in "nugget" form. One likes in the quiet of one's room to be hit lightly by profundity. Besides, small books make less noise and are less likely to waken you should they drop from your hand as you try to read.

And a book may mar the pleasure of your dreams, if you have no care in their choice. I recall a week-end spent with a Scotch friend of mine—an elderly man who was spending his odd moments in compiling a monumental work on the druidical remains of the British Isles. Near my bed was a cumbersome volume on the subject,—a hard granite pillow for me to go to sleep on. I was awakened with the thought of obelisks falling on me. Another week-end host left me Euripides in Greek, though I could not read it, and Freud on psychoanalysis, which enlightened me so that I began to fear it was improper for me to sleep at all. At another friend's, I made my first acquaintance with the "Later Letters of Edward Lear", and these set me to looking whether by chance a volume of the Nonsense verses were around. For you may be sure that in the majority of cases the friends who visit you have a touch of the child still left in them,

and Maxfield Parrish's "Arabian Nights" pictures or Arthur Rackham's picture books—especially his Grimm and British Ballads—will amuse you. Remember, there is a danger of boring your guest. I recall another hostess of mine who used to catechise me as to the latest things I had read, and used to crush me with an "Oh!" if I failed her.

There are week-enders and week-enders; these variations require a shifting of the books in the guest room. For example, I can imagine one's Aunt Julia—with a displacement of two hundred pounds—requiring careful arrangement of the book-shelf. Perhaps even you will have to give up your own bedroom to her, for it is on the side of the house where the sun does not shine too brilliantly at six o'clock in the morning, and where the birds are discreet enough not to chirp her awake. A yellow novel is a red rag to her; she has sent you Uncle John's copy of Keble's "Christian Year", and has unearthed from a garret her own copy of Mrs. Gatty's "Parables from Nature". I always, as a boy, shied at spending week-ends with an uncle who gave me Cobbet's "Advice to Young Men" and Smiles's "Self Help".

There should be good taste, not heavy taste, in filling the book-shelf in the guest room. I recall that one of my hosts had on a table near the window a Royal Worcester vase, with a "host of dancing daffodils" in it. He had selected a book to lay at this shrine in harmony both in binding and in content. I don't believe in ordering a yard of red books or blue books or green, as I know some do, who have the five-foot shelf habit, but I do think pretty bindings are a tonic to the eye.

I am a believer, also, in catering to the "bold bad butterfly" spirit of man: have a sprinkling of those perfectly damned books not spoken of in society but eagerly devoured in privacy. A stray collection of the "Decameron" may still bear the tell-tale mark of ash from your cigar between its pages, or a hairpin still remains where it has snooped between some uncut leaves. In such a mood one is ready for any spiritual experience—all the circles of Dante's Purgatory—Francesca, Paul and Virginia, Tristan, or Fiona Macleod. On such a night no priest is more ready than you to listen to a tale of sin.

Placing the Book-Shelf

Now, where shall the book-shelf be placed? If the bed is close to the wall, then there can be built a cupboard-like, carved closet, and much as a glorified sailor in his bunk, you can rummage among the books without exertion. If the bed is between windows, the shelves may hug the sills on either side. The reading lamp is hung just so, or placed at your elbow. But I have a way of finding the lamp still alight at four o'clock, when a flower petal, falling from the vase, awakens me and is the only stirring thing in the wide, wide world outside or in.

Some little attention, these days, should be paid to the political nerves of your visitor. I can't imagine wishing a Republican pleasant dreams, and having at his bedside a volume of Woodrow Wilson's Addresses; nor would a Democrat have sweet repose on Lodge's explanations of Article X. But Roosevelt's "Letters to His Children" would be good entertainment for anyone, and I believe Charnwood's "Lincoln" would go well side by side with Drinkwater's play. Such are the diplomatic considerations of week-ends.

Now, if you have a particularly at-

(Continued on page 88)



BOHN

SYPHON REFRIGERATOR

THE lustrous white porcelain steel lining, the unusually efficient insulation and the Bohn syphon system of air cooling in the

BOHN SYPHON REFRIGERATOR

have given it an indispensable place in the modern kitchen.

The words, "I have a Bohn Syphon Refrigerator," so often heard are always accompanied by that thrill of satisfaction that comes with the pride of ownership.

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A New Hint on Overcoming Radiator Obtrusiveness

In a recent issue of Country Life, there was a delightfully informative article, filled with interesting suggestions on overcoming radiator obtrusiveness.

It told how old furniture has been successfully converted into grille enclosures. Tables, chests, settees and the like.

This table for example could have a separate grille frame that would obscure the radiator and still preserve intact the choice lines of the old piece.

Send for our booklet on Radiator Enclosures.

In it you will find a wide range of suggestions for both new houses and old.

TUTTLE & BAILEY MFG CO.
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Fourth Generation Furniture



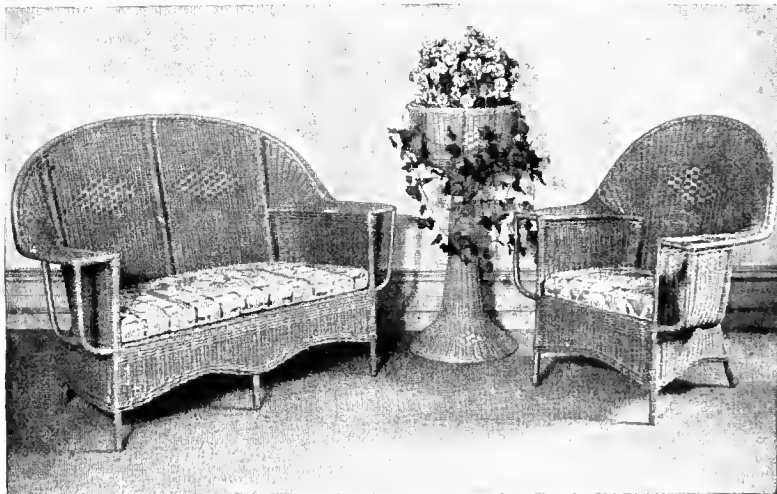
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Books for the Guest Room

(Continued from page 86)

tractive guest room,—if in a way you are a collector, both for the city house or the country house, it is never out of place to have a book on period furniture somewhere around. Dyer and Teall, modern tyros on the subject, will hold your interest, and if you read about colonial bedsteads before retiring, you are likely to note the style of the one you have just slept in while putting on your shoes in the morning. It's almost an insult to your hostess not to comment on the Sheraton four-poster!

Personally, I should like as much variety in my room as possible. If you must have Tagore's "Gitanjali" there is no reason why you should not also have the ginger flakes of Arthur Guiterman's "Chips of Jade" and "Bettel Nuts"; if you have Galsworthy's "The Dark Flower", there is no law which prohibits the inclusion of "The Little Flowers of St. Francis". In other words, give your guests latitude, not platitude. I could stand as good cheer Masefield's poetry, especially his "Reynard the Fox", because I love the passing squire element in life which suggests

village types and broad fields for the chase. The "hunting we will go" spirit is disappearing; and even in our modern bachelor quarters, the sporting picture, if it is there, is a tradition of the decorator, not a taste. I want a goodly sprinkling of novels—a romantic dose, a rattling tale of the sea by Conrad or Jacobs, something that goes rapidly, pushed by interest.

For the truth is, we don't go away for week-ends to do much reading. There is the car calling, the golf clubs in the hall downstairs—or there is a tramp across country. The guest room bookshelf should be a cracker jar of literature,—just for a bite here and there. I have a nervous friend who can be calmed by "The Education of Henry Adams"; I have a calm friend who is made nervous by Sir Oliver Lodge's "Raymond". One cannot sleep after reading a ghost story, another cannot stay awake if she reads poetry at night. Seriously, this is a subject to be taken seriously. I have only suggested it here, but the next step in the study of house decoration is books!

Furnishing the Summer Farmhouse

(Continued from page 55)

meet in the same room, they will settle into a pleasing composure. Well-born pieces of furniture, like well-born persons, usually agree in assemblage. They give a peaceful impression at least. If their stories are vastly different they tell them with such soft unobtrusiveness that the place they meet knows no discord. Do not be afraid that the William and Mary dresser will curse the exquisitely shaped chair signed Riesener. One may talk of Dutch William and his tulips, and the other of the frailty of Jeanne Becu, but they understand each other's language. Neither will the straight, eight-legged Sheraton type sofa, where two or three friendly souls can sit so comfortably, want to be disparaging about the fatter turned legs of the Queen Anne walnut stool opposite.

Generations come and go and houses gather the fruit of their expenditures. Where there is fine feeling for furnishing

Time breeds harmonies. Country house rooms should suggest to the chance visitor that a host of charming humans have flitted through them.

If making a strange place one's own, and striving for that caressing, restful quality beautiful old places have, beware of the new chintz and all new fabrics. Beware of any garish elegance that has not been humbled by long usage. Beware of the strange and the "monkey". Carry the garden into the house. Use moss color—the browns of faded nerves—take stuffs that sunlight has faded. Have nothing too new. Imagine the place the loved habitation of cheery fox-hunting men who greeted each dawn and the returning stars with friendliness, and gentle day-dreaming women who cared for white rose trees and cape jessamine and flitted in and out of cool, well-filled pantries and scented, still rooms.

The Romance of Point de Venise

(Continued from page 39)

surroundings, and the laces of different countries produced by the same methods seem yet to be endowed with natural characteristics. As for Point de Venise, it would almost seem that poor Arachne had been sent thither by Minerva, more delicately to shape the laces of the Queen of the Adriatic than could the workers of any other land.

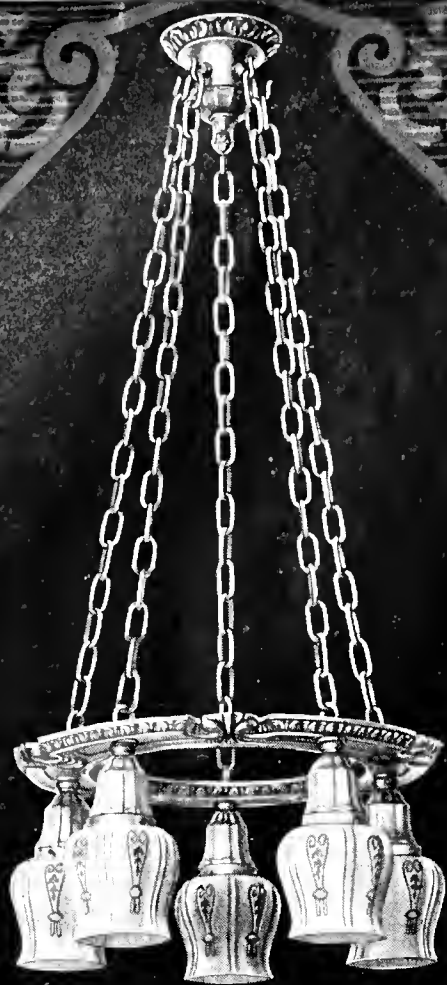
The second sort of Venetian Point is the Punto ad Avorio (Ivory Point), a 16th Century lace of great beauty. In this the stitching was exceedingly close, the relief low, and the effect produced that of carved ivory. Punto ad Avorio was, in reality, a variety of the Punto in Aria. The patterns of Punto ad Avorio were often taken from the lovely designs of the intarsia (inlaid wood) workers, the graceful scrolls and flourishes lending themselves admirably to this Ivory Point.

Punto dei Nobili, also called Cardinal Point, was an especially elaborate and rich Venetian Point made for great occasions, private and civic, and as gifts to foreign potentates. The designs were intricate and often depicted hunting and battle scenes, warriors, castles, towns, goddesses, mermaids, coats-of-arms, cardinal's hats, etc. Precious indeed are the

pieces of this Punto dei Nobili that have descended to this age.

The exquisite Flower Point, Punto Tagliato, presents scroll-and-flower pattern in extraordinary richness. As the Countess di Brazza Savorgnan pointed out in her handbook to the Italian laces exhibited at the World's Columbian Exposition, this lace seems almost to be "carved in flax". No other Venetian Point is so rich. Originally it was worked in threads of silk and gold and silver in addition to linen threads. The base was Punto in Aria which was brought to Flower Point by stitches on stitches, buttonholing on buttonholing, innumerable microscopic picots, five or six, or even more, rows deep. Mention may here be made of various modifications of Punto Tagliato: Punto di Spagna (made in Spain); Grand Point de France or Point Colbert (introduced into French lace-making by Louis XIV's minister); Punto di Neve or Snow Point, having a ground of starred threads; Punto di Rosa or Rose Point, having bars closely placed and forming a hexagonal net ground bearing many tiny scrolls and flowers in relief; Punto a Fogliame or Leaf Point, having flow-

(Continued on page 90)



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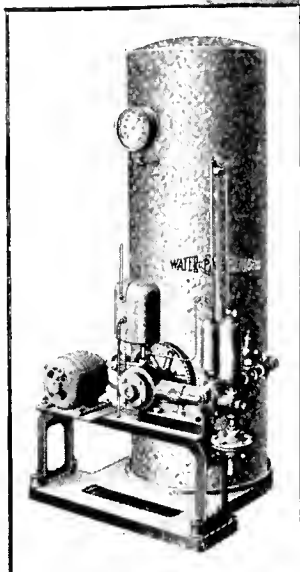
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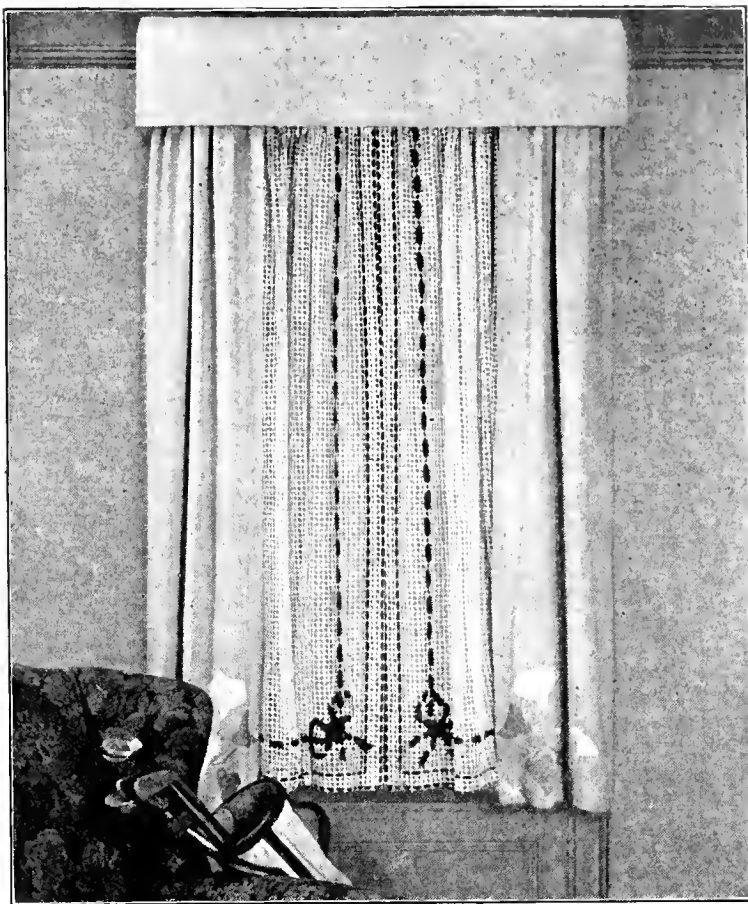
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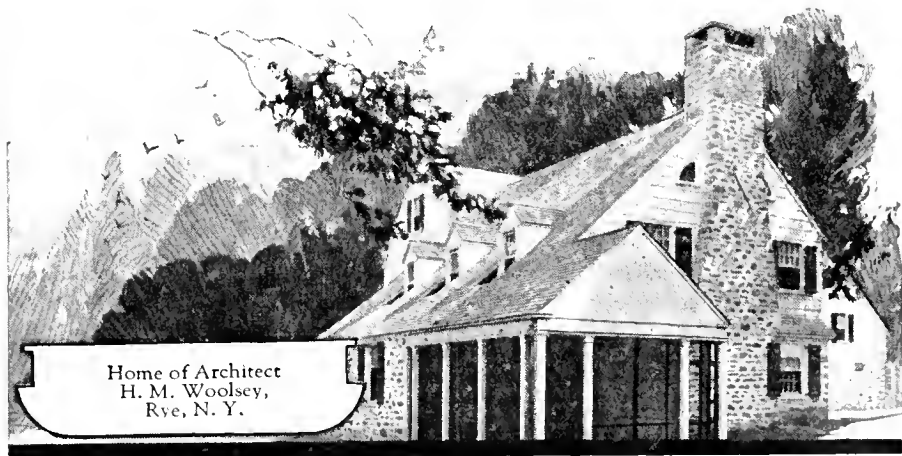
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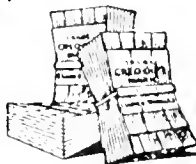


Home of Architect
H. M. Woolsey,
Rye, N. Y.

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The Romance of Point de Venise

(Continued from page 88)

ers and tendrils with a profusion of picots giving the design something the effect of the serrated margins of leaves; Punto a Gioie or Jeweled Point, a variety of lace frequently mentioned by old Italian writers, although no example of it has come down to us. Into this lace pearls and other gems were worked, and also Venetian beads, the whole given a setting-off by gold and silver threads and further enriched by silk relief. Portraits of some of the Medici picture them in jeweled laces of perhaps this sort.

In connection with Point de Venise one should call attention to a sort of mixed point called Venetian Guipure, so often depicted in the portraits painted by Lavinia Fontana. In this the design was outlined in pillow-lace (distinguished from lace made by needle alone, point lace, by being made with interlaced bobbins worked on a pillow) with needlepoint for the filling in and the reliefs. The ground consisted of purled bars, and was often of silk threads. The very early 16th Century Venetian laces always contained a *guip* to form the pattern. The word guipure means "to roll a thread around a cord".

In passing mention may be made of an early Venetian lace, the manufacture of which has been revived in Venice, called Merletto Polychrome or Particolored lace, a lace invented by the Venetian Jews, worked in silk of different colors, the designs being of fruit and flowers. This was the lace particularly affected by the inhabitants of the old-time Giudecca.

The Venetians love to tell a little story of the origin of the Punto di Rosa lace. They say that once upon a time lace-making had become so much an occupation and a pastime that every other woman in Venezia was engaged in this sort of needlework. It was then, when the sailor-lovers brought home to their sweethearts when returning from distant voyages mementos of "frutti di mare"—seaweeds, corals, shells and the like, telling these faithful ones not to put out their eyes with weeping when again they must leave them, but to employ their needles deftly, instead, on their bridal veils. The fancy then took shape in making lace patterns from tiny sea-shells, seaweeds, star-fish, sea-urchins, corals and the like in compli-

ment to the mementos the sailor-lads had brought their loved ones. Thus originated this Punto di Rosa lace (so they say). These and all the precious Venetian laces had special metal boxes devised for their safe-keeping, receptacles called *verghetti*, and I suppose the Venetian *quartes* called Dei Verghetti may have derived its name from some extensive manufactory there of these particular boxes for storing laces.

The inordinate love of the Venetians for Point de Venise led to such extravagances on the part of the citizens of the Republic that laws to suppress its extravagant use were promulgated by the Senate. As early as 1476 it was decreed, says the Countess di Brazza Savorgnan, that no Punto in Aria either in flax or metal thread should be used on the garments or on curtains and bed-linen in city or provinces, but women were accustomed to disobey such laws and rebelled against Lorenzo Guistiniani, Patriarch of Venice, who, in 1437, dared forbid, under threat of fines and excommunication, costly jewelry and all superfluous adornment. The Pope was appealed to, the women "struck" against attending mass, and finally ambassadors were sent to Rome and the Pope was induced to direct the Cardinal Archbishop to withdraw his ban and restore peace.

The wives of the Venetian Doges took great interest in lace-making. The Dogressa Giovanni Dandolo, wife of Pasquale Malipiero, may have founded a lace school as early as 1414; at least Rossi, the historian, speaks of the great encouragement she held forth to the Venetian lace-makers. Molmenti says, "It seems only natural that a woman should have been the first to promote the art of making these valuable and fanciful designs, which have always remained, amidst the varying caprices of fashion, the type of the beautiful, and of elegant adornment without vulgar display."

Collectors of lace will find a further study of Point de Venise fascinating. The public collections of America, such as the remarkable one in the Metropolitan Museum of Art, New York, are rich in examples of Venetian point of the rarest quality, admirably arranged for viewing by the collector and lover of old laces.

Notes of the Garden Clubs

At the Eighth Annual International Flower Show, held under the auspices of the Horticultural Society of New York, and the New York Florists' Club, at the Grand Central Palace, New York City, March 14 to 20, 1921, Special Classes were open to the Member Clubs of the Garden Club of America, one for the best bird bath, with planting arrangement at base not to exceed 7' by 7', and the other for the best vase or basket of cut flowers (any green or foliage to be used) not to exceed 3' or to be less than 2' in diameter.

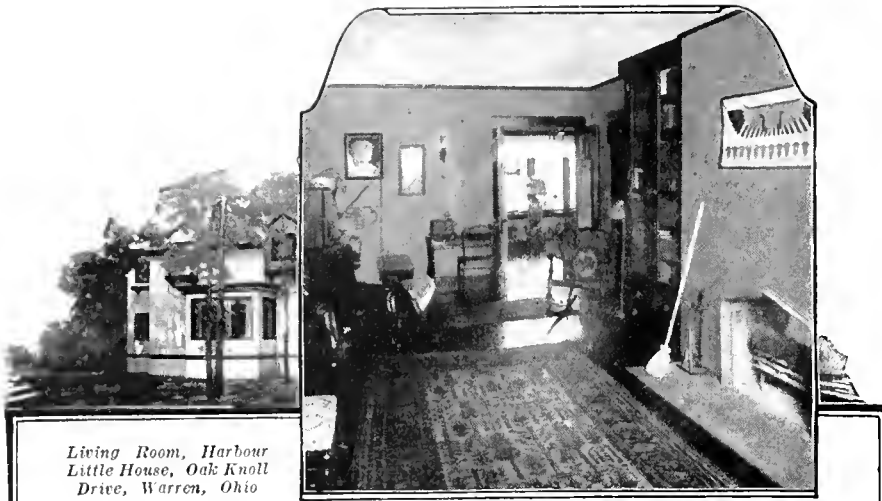
The first prize, a silver cup from the New York Horticultural Society, was awarded to the Garden Club of Somerset Hills, of which Mrs. Francis G. Lloyd is the President, for their exhibit of an antique marble bird bath resting on a pedestal of the same material standing about 3½' high and around which twined a little ivy. The background of this arrangement (and of all the others, with one exception), was of conifers. A pale yellow acacia drooped over one side of the bath. *Iberis sempervirens* was placed towards the back on one side and towards the front of the foreground, with three clumps of Darwin tulips of soft cherry red and

pale mauve at one side of the pedestal. The entire surface of the base was sodded.

The Garden Club of Short Hills, of which the President is Mrs. John A. Stewart, won the second prize, a silver medal, from the Flower Show Management Committee, and also the Schling Gold Medal was received for "The best exhibit in the Show of the Garden Club of America", a sweepstakes award. A figure of the youth Narcissus kneeled over three pools, constructed one above the other, surrounded by moss and ferns, which also covered the base, and in this were planted naturalized snow-drops, dwarf Iris, violets, primroses, and forget-me-nots. Six small birds were placed among the planting and conifers.

The statue, by the sculptor, Miss Angelica Church, was designed especially for this exhibit, and was of a composition, but may be reproduced by Miss Church in any material. On the moss lay a card bearing a printed copy of a poem written for this occasion by a member of the Short Hills Garden Club, Mrs. Oswald Yorke ("Annie Russell", the well-known actress), who described the transforming of Narcissus, "Spring's

(Continued on page 92)



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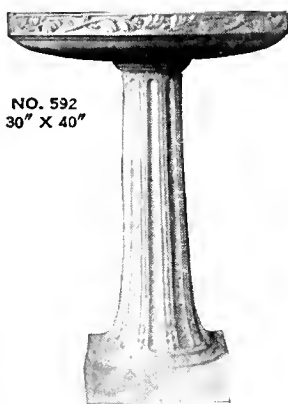
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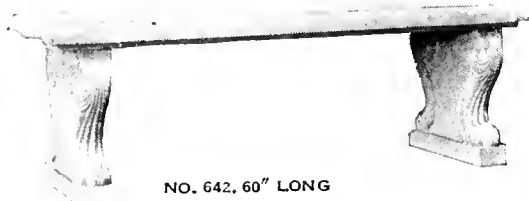
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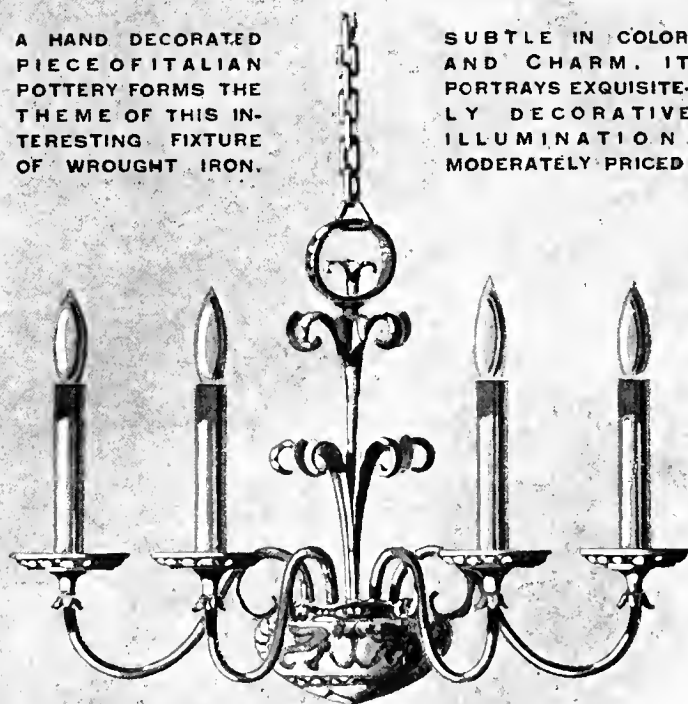
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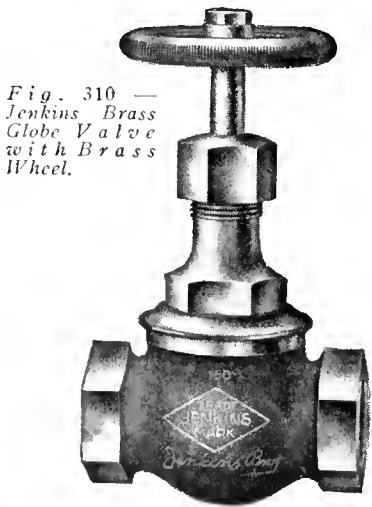
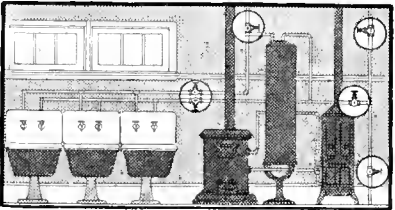
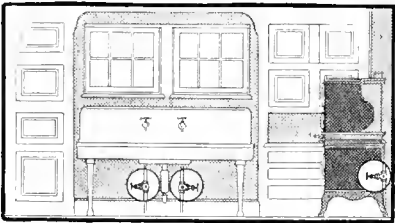
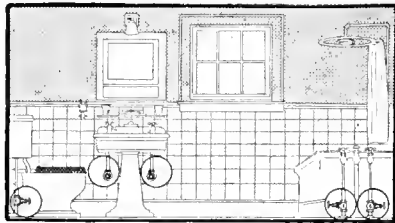


Fig. 310 —
Jenkins Brass
Globe Valve
with Brass
Wheel.

Notes of the Garden Clubs

(Continued from page 90)

incarnate youth", into the flower that bears his name, "That ever lives and dies and lives again, For Sign and Symbol, that Beauty does endure forever."

Mrs. Charles H. Stout arranged the exhibit.

The third prize, a bronze medal, went to the Philipstown Garden Club, of which Mrs. Vanderbilt Webb is the President, and who assisted, with Miss Rogers and others, in making the arrangement, consisting of a pool in the moss-covered base, in which were naturalized *Iberis sempervirens*, Christmas-roses (*Helleborus niger*), forget-me-nots, ferns and pink primulas, while against the background of conifers stood two pink crab bushes, and at the outside corners were pink azaleas and white hyacinths. A bluebird on the edge of the bath pool was one of several introduced into the composition.

All of the other competing Garden Clubs were "highly commended." The exhibit of Allegheny County, Pa., whose President, Mrs. Henry Rea, attended the Show, was arranged by Mrs. Henry Oliver, of Sewickley. A lead bird bath rested on the grass covered base, and a small lead figure of a child reached towards a little bird of the same material, perched on the basin. At the back a white lattice about 4½' high was draped with ivy, and in front of this on one side stood a Japanese flowering cherry with white narcissus at the foot. On the opposite side was placed a pink crab bush, with pink primulas beside it. Violets formed the edging of the grass covered base, in the two front corners of which were groups of yellow primroses.

The Bedford Garden Club, of which Mrs. Rollin Saltus is the President, used a well laid brick pavement about a foot from the floor for its "base", on which stood a low old English six-sided lead bath with three decorative dolphins, and in between the bricks sprang up crocuses, purple and white, ferns, etc., while ivy, vinca and other small vines hung over the pavement. Birds were to be seen in the conifers forming the background. Mrs. George Chapman was Chairman of the Exhibit Committee.

The Garden Club of Easthampton, whose President is Mrs. William A. Lockwood, used a blue glazed bath mounted on a sort of iron tripod, about 3½' high, with ivy twining around it and over which at the back drooped a climbing single rose, supported on a rustic trellis. On the base, which was sodded, grew forget-me-nots on either side of the bath, to which led a narrow path of stepping-stones, bordered with box and *Bellis perennis* (pink daisies), and in the foreground, in the corners, were yellow primroses. Mrs. Robert C. Hill and Mrs. Samuel Seabury were among those assisting in the arranging of the Club's exhibit.

The North Country Garden Club of Long Island, whose President is Mrs. Beekman Winthrop, showed a marble shell-shaped bath resting on the moss-covered base, which was enclosed with a hedge of arborvitae and blooming forsythia, with tall branches of pussy-willows against the center of the evergreen background and at the front corners of the enclosure, in which were planted informal groups of double orange and pink tulips, blue and pink hyacinths. A path led to the bath. Mrs. Walter Jennings arranged the exhibit.

In the Special Class open to Member Clubs of the Garden Club of America, for the best vase or basket of cut flowers, the first prize, a silver cup from the Horticultural Society of New York, was awarded to the Greenwich, Conn., Garden Club, of which Mrs. Luke Vincent Lockwood is the President. The container was a Chinese basket, in natural color, filled with acacia, white and flame

pink snapdragons, double orange tulips, blue lupins and delphiniums, pink ver-bena, and slaty mauve Darwin tulips, combined.

To the Garden Club of Easthampton, of which Mrs. William Lockwood is the President, went the second prize, a silver medal for an arrangement, in a low two-handle pewter container, of tall spikes of delphinium in different shades of blue, with creamy pink roses on the upper side of which were white lilacs, towards the top. The same flowers also drooped over on the opposite side, resting on ferns on the table.

The third prize, a bronze medal, was awarded to the Garden Club of Allegheny County, Pa., whose President is Mrs. Henry Rea, for its arrangement of acacia, blue lace-plant (*Didiscus*), and blue lupins, with salmon and yellow snapdragons, violets and iris, all in a silver oblong container.

THE following exhibits were made by other Garden Clubs:

The Garden Club of Hartford, Conn., the President of which is Mrs. Robert Gray, showed an informal arrangement of sprays of single red roses, with stalks of single white stocks and blue cineraria, in a soft basket with handles.

The Philipstown Garden Club, whose President is Mrs. Vanderbilt Webb, exhibited in a yellow two-handled urn-shaped jar a combination of yellow and buff orchids, with acacia and blue iris.

The North Country Club of Long Island, Mrs. Beekman Winthrop, President, arranged pink snapdragons in an amethyst glass container.

The Garden Club of Somerset Hills, whose President is Mrs. Francis G. Lloyd, exhibited a copper colored basket filled with flowers from the estate of Mr. F. J. Dryden, the arrangement including pink primroses, pink and white roses and carnations, calla lilies, and maidenhair fern.

The Garden Club of Rumson, N. J., of which Mrs. Samuel Riker is the President, showed snapdragons and pink sweet peas with *Primula malacoides* and white lilacs, in a gold basket.

The Garden Club of Summit, N. J., whose President is Miss Kate Romers, exhibited a low round glass container in which glass holders supported white primroses, calla lilies, stocks and narcissus with maidenhair fern. Miss Helen Wadell had charge of the arrangement.

The Garden Club of Wilmington, Delaware, Mrs. William C. Spruance, President, entered a purplish jar shaped container with wistaria drooping over one side and a combination of jasmine, yellow narcissus and stocks.

The scale of points for judging were 20 points each for Artistic Arrangement, General Effect, and Color Harmony, and 40 points for Quality of Blooms.

The Judges' Committee was composed of Martha B. Hutcheson, Landscape Architect, F. C. W. Brown of Cleveland, and A. M. Henshaw, a grower.

The Gold Medal offered by the Garden Club of America, whose President is Mrs. S. V. R. Crosby, for the best Exhibit in the Show was awarded to Mr. Adolph Lewisohn for his planting of 500 square feet with 37 varieties of flowers in an artistic manner. The judges were Marian C. Coffin, Landscape Architect; Martha Mercer, Anna R. Butter, George Asmus, Max Schling and Thomas Roland, President of the Society of American Florists.

Mr. Lewisohn also received the Gold Medal from the International Garden Club, of which Mrs. Charles H. Hoffman is the President.

ELLEN R. CUNNINGHAM.

Photographs of some of these exhibits are shown on page 96.

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Motor Driven LAWN MOWER

**Cuts Four to Five
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This powerful, compact all-purpose power mower is decidedly economical—both in price and upkeep. Requires no mechanical skill to operate.

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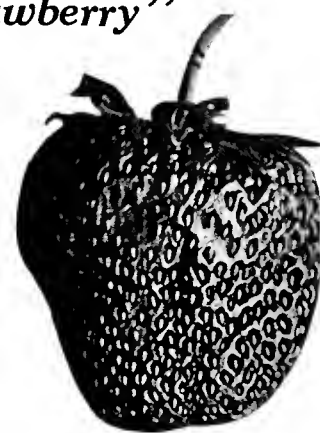
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Long season—very productive—superb flavor.

Prices: 1 doz., \$2.50; 50 plants, \$9.00; 100 plants, \$15.00.

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is the time you should study and select varieties for your next year's garden—for every real gardener plans a year ahead. And when you study Daffodils, Tulips, Hyacinths, Crocuses, you should have a copy of

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He who "gives Sanctuary" in congenial locations to colonies of those beautiful wild flowers and ferns that are threatened with extinction, gives pleasure to himself and to his friends, adds to the beauty of his premises and performs an agreeable duty to his country and to posterity.

You, yourself—if you have on your place a wooded slope, or ravine, or even a shady nook under trees, or on the north side of the house,—can do your part. If you have a boggy meadow, a brook or a pool so much the better; you can protect more varieties.

The expenditure involved is surprisingly moderate when compared with that of ordinary gardening. In a "Sanctuary" there is little construction work and little soil preparation, no manuring or cultivating, no spraying or training. Once properly established in a suitable locality, the plants will care for themselves and increase and multiply as the seasons come and go.

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It's useless to say "I must wait a year before planting." If you say it is too late to plant, Mr. Hicks will show you that it is not; that over 60 per cent of your wants can be shipped easily and that over 80 per cent can be delivered by motor-truck. This nursery shows how the fun of gardening need not stop.

If you come to the nursery you will be delighted with the big Oaks, Lindens, Hemlocks, Pines, Firs, 15 to 25 years old, labeled "Moved in June, 1918." We have shrubs and flowering trees with big balls of earth, and in tubs; Climbing Roses and hardy plants in pots.

Your garden will need a background—and Hicks Nursery can supply evergreen hedges 6 to 12 feet high, or deciduous shrubs and trees of the same size.

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A new catalogue which is helpful in a new way. It tells how to "plant where plants will enjoy themselves."

For the seashore there are Beach Plums, Pitch and Japanese Black Pines.

For dry, sandy soil there are Oaks, 10 feet wide, that you can have for a cool grove or shady avenue.

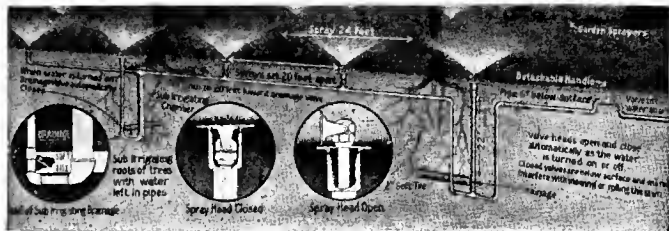
There are new plants from China (introduced by Arnold Arboretum) which you can have this summer.

Home Landscapes has 16 pages in color, showing some beautiful gardens. A copy of this new book will be sent on request.

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BEAUTIFUL LAWNS SHRUBBERY

No Hose

Weedless Lawns

Vegetables Grow Quicker Under Irrigation

5 YEAR GUARANTEE WITH SERVICE

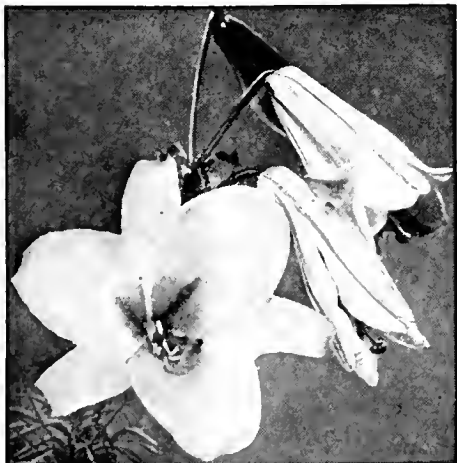
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John A. Brooks

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When you get nursery stock from Vermont you can be sure that it is hardy. Our Hardy Plants, Wild Flowers, Lilies, Orchids, Hardy Ferns, Vines, Shrubs, and Trees which we grow here have always given satisfaction when properly set. Trees and Shrubs that we have found tender in severe winters have been discarded from our lists. Ask for our New Annual before making up your list of wants.

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Fine Velvety Lawns Luxuriant Flowers and Shrubbery

Assured by the Use of the New

Fertall Gun and Ball Fertilizer

*Scientific—
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The FERTALL GUN

is an unique invention—made of brass—like the nozzle—can be attached permanently to any ordinary garden hose or sprinkler.

FERTALL BALLS are a sparkling, all-soluble, no-waste, odorless, stainless plant food that discourages weeds.

Load the gun with the balls, attach to your garden hose or sprinkler and sprinkle in the usual way. The fertilizer will be distributed evenly in dilute liquid form wherever you wish to apply it, keeping your lawn fine, healthy and weedless throughout the summer.

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—sufficient for a season's feeding of an average home lawn. By Parcel Post Prepaid.

Order Yours Today

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It appeals to the women as well as to men, who as a rule have always preferred it to the bath tub.

The Raynor needle and shower is equipped with that wonderful little instrument, the Leonard Thermostatic Mixing Valve, which insures absolute safety and comfort. Adjustable rose sprays, with their refined appearance due to a minimum of brasswork, make it unnecessary to wet the head unless desired.

The glass door eliminates the soggy curtain and is in itself a thing of beauty.

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The third prize, a bronze medal, went to the grouping arranged by the Philipstown Garden Club

The Garden Club of Somerset Hills took first prize with the attractive exhibit shown below



Arborvitae, pussy-willow and forsythia enclosed the exhibit of the North Country Club of Long Island. Photographs of other exhibits will be shown in the June issue



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FOR town houses, bungalows, summer cottages, suburban homes and country estates, there is a Stewart Iron Fence that will exactly meet your requirements.

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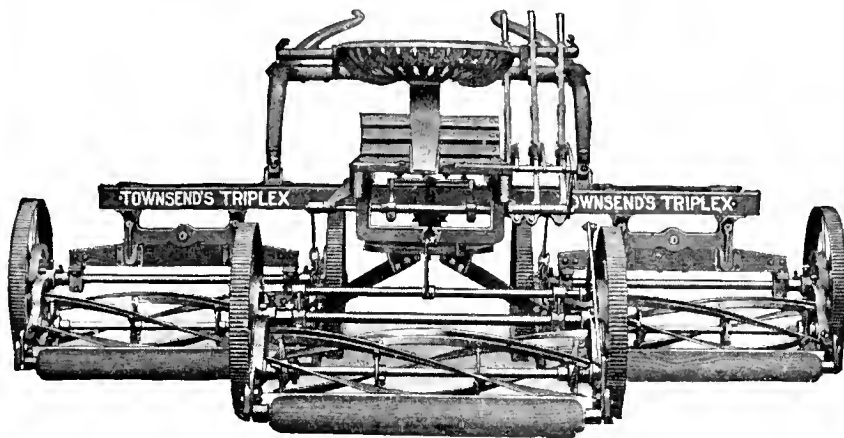
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Cuts a Swath 86 Inches Wide



Floats over the uneven ground as a ship rides the waves.
One mower may be climbing a knoll, the second
skimming a level and the third paring a hollow.

Drawn by one horse, and operated by one man, the TRIPLEX MOWER will mow more lawn in a day than the best motor mower ever made, cut it better, and at a fraction of the cost.

Drawn by one horse, and operated by one man, it will mow more lawn in a day than

any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

Does not smash the grass to earth and plaster it in the mud in springtime, nor crush out its life between hot rollers and hard, hot ground in summer, as does the motor mower.

The Public is warned not to purchase mowers infringing the Townsend Patent No. 1,209,519, Dec. 19th, 1916

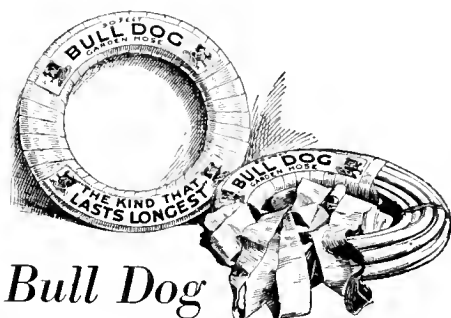
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Get the Full Joy of Gardening

by having the right things to work with. Cheap, shabby hose is a constant temptation to let the garden go thirsty. Good hose, properly cared for, is a joy to use and will last for years. Ask your dealer to show you our three standard brands of 5/8ths inch garden hose sold at good hardware stores everywhere.

5/8ths inch is the right size for garden hose. Practically all house fittings are 1/2 inch in diameter and 5/8ths hose will deliver the water as fast as it can come through the pipes.



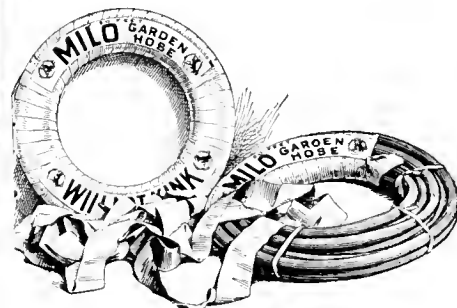
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Highest quality garden hose made. 7 plies of strong cotton cloth held together with live rubber. Lengths bought 14 years ago still in use.



Good Luck

Made like BULL DOG, but with 6 plies instead of 7. Lightest to lift and lightest on the purse.



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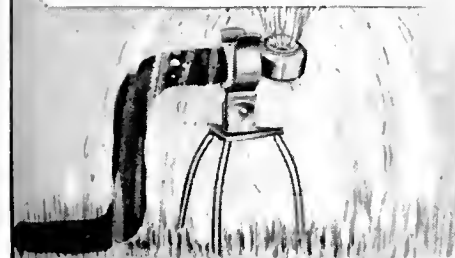


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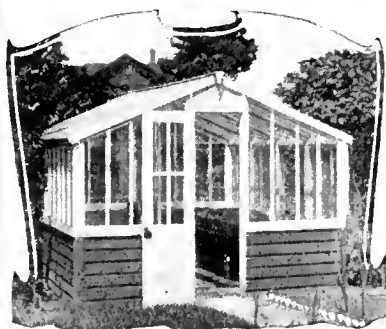
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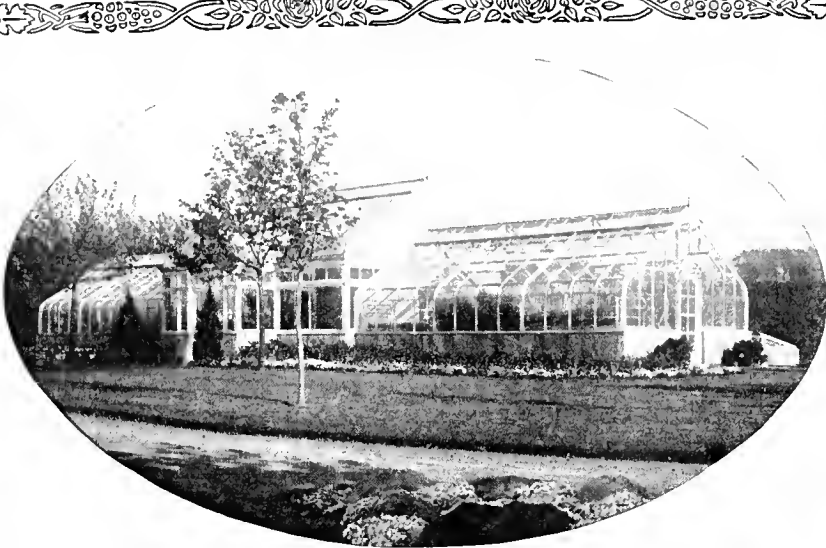
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Kitchen Maids come in snow-white or golden oak, with removable porcelain top.

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Do not put it off any longer, but build it now.

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1. *The New bedding Petunia, "Purple Queen,"* pkt. 50c.
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3. *The New Dahlia-Zinnia,* pkt. 50c.

ALL THREE for \$1.00

ALSO

Schling's Perpetual Spinach!

developed exclusively by ourselves, and not obtainable elsewhere. A real Spinach that you can cut and recut, and it will come and come again,—not a Swiss Chard, but a big-leaved, quick-growing summer and fall Spinach which takes the place of all other varieties. A 2-ounce package which will cost you only \$1.00, if you remit at once, is enough to supply the table with this delicious Spinach for a whole summer. **FREE:** with either or both of above offers, our "Book for Garden Lovers" (regularly 25c).

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Let me advise you about your planting



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Most planting problems centre on the right selection not only for good effect but for practical results.

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The Meehans for four generations have lived and worked among plants. Few establishments are so well-equipped to satisfactorily advise and serve the amateur.

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Before the itinerary is completed, write

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Water Lilies Seem to "Just Grow Themselves"

All they need is *sunshine, water and good soil*—and these can be supplied much easier than you can prepare the soil for a common garden.

Hardy Lilies may remain year after year in the same place, blooming the whole season.

Tender Lilies should be planted in May or early June, and will bloom for three months or more.

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pictures and describes the best varieties in both classes; tells how to care for them, and will explain why Water Lily growing is so easy. Write today for a copy.

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"The Only Shade
Made With a
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Vudor
SELF-HANGING, VENTILATING
PORCH SHADES—

are attractive sun filters—taking the glare and heat away, yet leaving the cool, sun-flecked shadow as inviting as that in a vine-covered arbor.

Secluded from view, yet with perfect vision of the street, Vudor Shades make porches delightful to entertain or lounge on.

Unlike canvas drops, which admit heat and are quickly soiled, Vudor Shades are made of wood slats beautifully stained and always look well. They make any porch breezy, cool and comfortable.

Send for illustrations in colors and name of your local dealer.

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Cleans Closet Bowls Without Scouring



No Scrubbing — No Scouring

Sani-Flush will relieve you of the hard work of cleaning the closet bowl. Sprinkle a little into the bowl, according to the directions on the can, and flush. It's white magic. All of the unsightly stains are removed, leaving the bowl as spotlessly white as new—perfectly sanitary too, so that the use of disinfectants is not necessary.



Sani-Flush is sold at grocery, drug, hardware, plumbing, and housefurnishing stores. If you cannot buy it locally at once, send 25c in coin or stamps for a full sized can postpaid. (Canadian price, 35c; foreign price, 50c.)

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BEAUTIFY YOUR HOME

with hanging baskets

without the annoyance of offensive leakage and bothersome attention

The NO-DRIP basket makes this possible

The patented irrigator and NO-DRIP feature of the Little Wonder NO-DRIP hanging basket eliminates all dripping on your rugs and floors, yet gives the plant perfect drainage and plenty of air which is so essential to the best growth of all plants.

Baskets, complete, ready for plants—Moss-covered—

Prices	Each
4 inch size...	\$.85
5 " " "	1.00
6 " " "	1.25
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Reed-covered—

4 inch size	\$1.25
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Prepaid



NO-DRIP BASKET SHOP

2920 North Clark Street
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Does Not Burn Gas, Wood, Oil or Coal!



Residence of W. J. Brainard, Scarsdale, N. Y.
Architect, A. J. Bodker
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Equipped with Kernerator

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Built-in-the-Chimney

—a brick incinerator, built in the base of the chimney when the building is erected. Burns all refuse—garbage, wrapping paper, rags, cardboard boxes, faded flowers—without odor or expense. Disposes of bottles, cans and other non-combustible material. Abolishes garbage cans forever. Costs not one penny to operate.

If you intend to build, our latest catalog will interest you. A postal mailed today will bring it to you.

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CONVENIENT—ODORLESS

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617 Clinton Street Milwaukee, Wis.



Drop All Waste Here—Then Forget It

REDUCE Easily . . . Naturally

Three Slices of Basy Bread a day, Help reduce your weight in a natural way.

Doctors' Essential Foods Co., Orange, N. J.

Dear Sirs:

The last slice of Basy Bread for my course was consumed at lunch today. Reduced from 202 pounds to 169 pounds. What are the instructions for the future?

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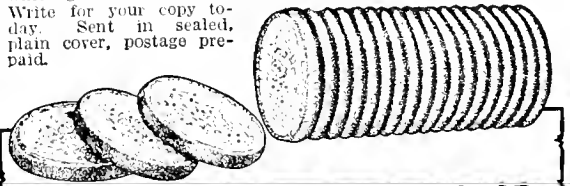
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Your friends must have told you about Basy Bread, now a recognized standard weight reducing ration. Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

There is no unpleasant dieting—no irksome exercises, in the Basy Bread course. Legions have reported remarkable reductions in weight with gains in strength and health.

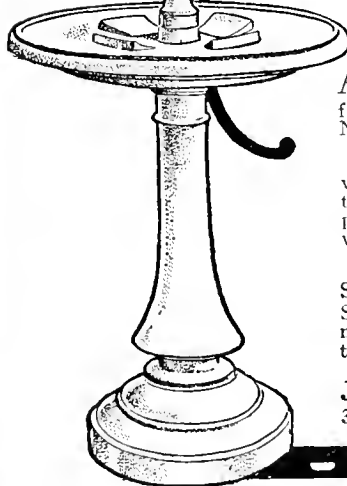
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with shallow water on one side, deep water on the other; a gently sloping bottom; and a center piece to hold food, or if connected with running water, to spread the flow and make a

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A Good Cook Is An Artist

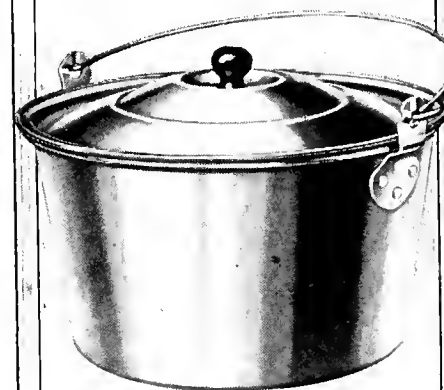
HER kitchen is her studio, and her daily masterpieces of cookery delight her family and enhance their health.

Such a woman appreciates the importance of having in her kitchen

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Aluminum Cooking Utensils

These modern utensils enable her to give best expression to her art.



"Wear-Ever" utensils are made from hard, thick sheet aluminum. Cannot chip, cannot rust—are pure and safe.

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Write for booklet, "The 'Wear-Ever' Kitchen" Address Dept. 36

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**Whatever you don't know,
ask the House & Garden
Information Service**

It is always ready to advise you about your house, inside or out, and about your garden, from the first spring raking to the final autumn bonfire. Or to help you with any plans for one, whether they're the sort that needs a landscape architect or nothing more imposing than a pencil and paper.

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*But he doesn't; he
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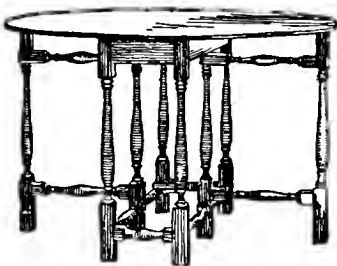
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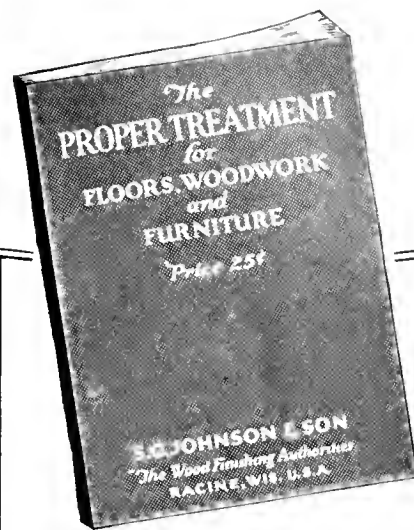
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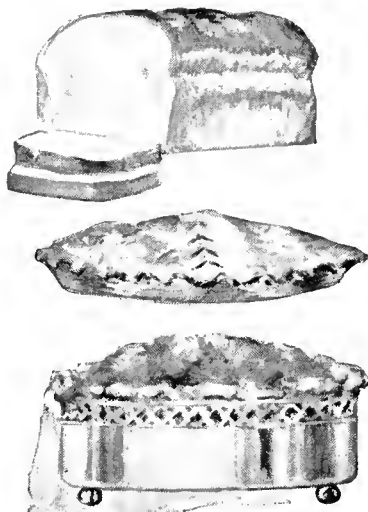
If the coal or wood fire proves slow, you can use gas, too. This perfect control of cooking temperatures is an insurance of cooking results.

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For districts where there is no gas, we furnish a Duplex-Alcazar which uses kerosene oil and coal or wood.

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We make a special trial offer of \$3.00 for a pair of Reddick Traps, shipped parcels post, c.o.d., subject to money-back guarantee.



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The MINNEAPOLIS
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"The Heart of the Heating Plant"

It automatically regulates the drafts and dampers of any style of heating plant burning coal, gas or oil.

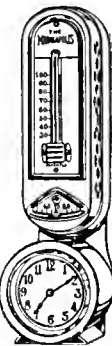
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The flowers are a rare and beautiful autumn shade of orange-buff, slightly tinged with Neyron Rose, 8 inches or more in diameter, on strong stems that support the flowers well above the plants.

At the trial grounds of the American Dahlia Society at the Connecticut State Agricultural College, 1920, it received the highest score, in competition with the world's best dahlias. This was under ordinary field culture. Every grower can equal or exceed this result.

FREE

Beautiful Picture, suitable for framing, size 10 by 12 inches, of this Dahlia in natural size and colors sent on request.

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Regular Price, \$1.00 Each

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To rapidly increase the constantly growing list of members of the American Dahlia Society, a strong root of each of three grand Dahlias is offered to new members. The regular price is one dollar each, three dollars for the three roots.

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Yoho & Merritt

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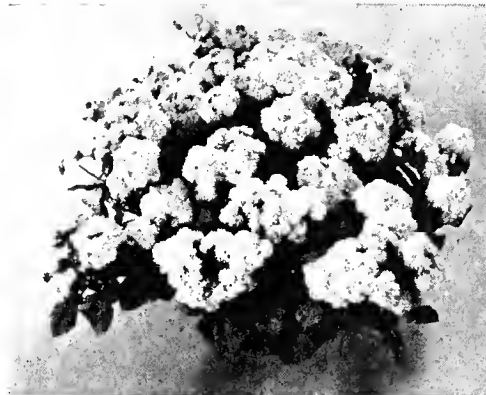
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A splendid new bedding plant, unequalled for borders. The plants are from 7 to 8 inches high, forming spreading balls, covered with a mass of bright blue flowers the entire season. The individual flowers are half an inch in diameter, borne in trusses 3 inches and more in diameter. This is the best of the ageratums, which have always been excellent for bedding and for pot plants.

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TRADE MARK REGISTERED

New Early Hybrid

SWEET CORN



"Father Gives Way to the Son"
(Golden Bantam) (Golden Giant)

It is no longer a question of what is the best sweet corn, but where you are going to buy it. If you want the genuine article why not buy it from the man who strove to attain such an ideal and who is endeavoring to keep it up to the standard.

Rural New-Yorker

July 26, 1919

"Golden Giant sweet corn is a vast improvement on the popular Golden Bantam."

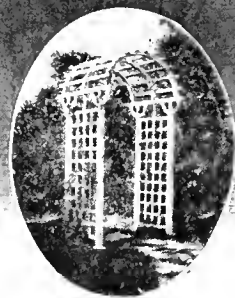
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Prices: 2-oz. 25c.; 4-oz. 40c.; 8-oz. 65c.; 1-lb. \$1.00; 5-lbs. \$4.00; 10-lbs. \$7.00; 25-lbs \$15.00; 50-lbs. \$25.00.

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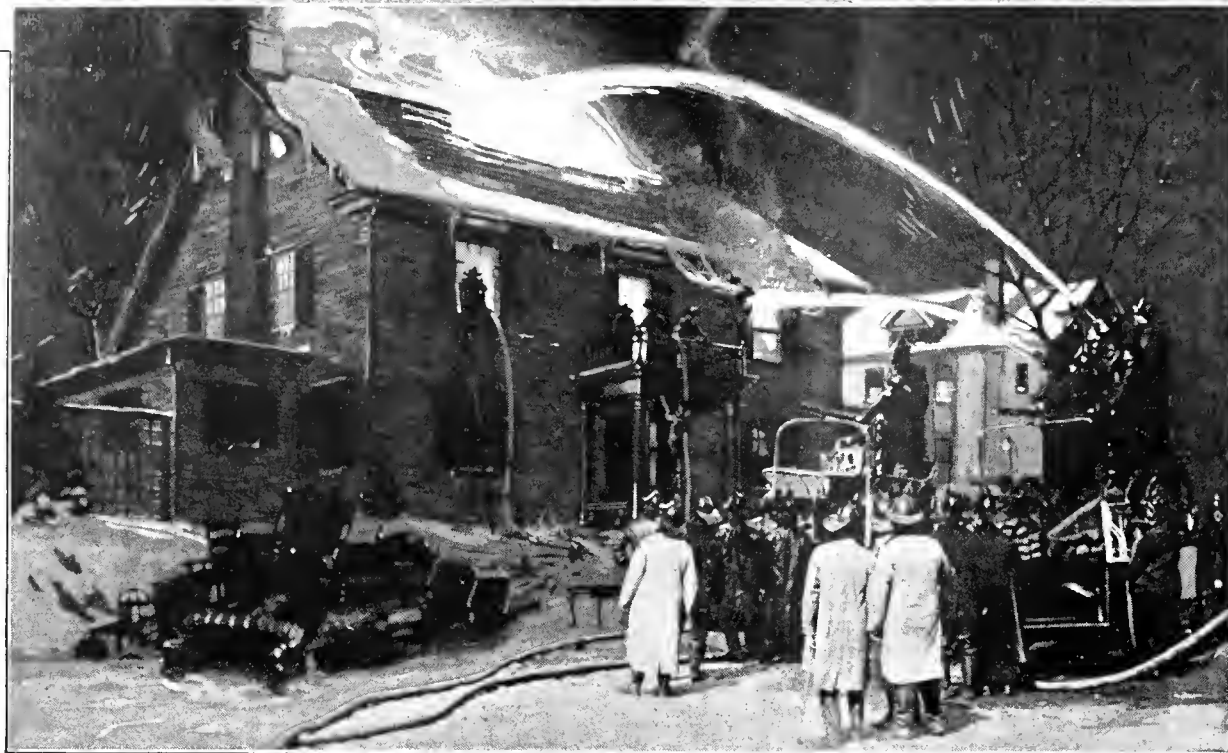


Eastern Office and Showroom,
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What Our Friend the Architect Told Us

Facts that Every Home Builder Needs on Construction

The foreground is from an actual photograph of fire apparatus at a fire. The house is a sketch.



Imagine your house in place of the one sketched here. Don't let it happen. Build right.

5 "Danger Points"

In Every House

"Is there some way to make a house safe from fire at very little expense?" asked the wife.

"Protect the danger points," replied the Architect. "I want you to send for a free booklet just published on this subject. There's no advertising. Write for it today."



This partition protected by metal lath is a safe support for the floor above.

"Can a house be practically safe by just protecting a few places?" asked the husband.

The Danger Points

"Yes. Protect the five danger points with metal lath. Ninety-six per cent of all fires start inside. Here are the danger points:

1 Partitions which hold up floors must be protected with metal lath. Put metal lath fire stops (see cut) to keep fire

from getting between walls. Metal lath protection advised by National Board of Fire Underwriters.

- 2 Ceilings under inhabited floors, especially over heating plant and coal bins. Protect with metal lath.
- 3 Use metal lath on chimney breasts, around flues and back of kitchen ranges.
- 4 Protect stair wells and under stairs with metal lath so stairs can't fall in a fire.
- 5 Use metal lath as base for stucco for fireproof exterior.

"Protect these five 'danger points' with metal lath and you can never have a dangerous fire."

"What does metal lath cost?"

"Nothing. Metal lath pays for itself because you never have to pay for repairs. Plaster on metal lath will not crack. Metal lath is so inexpensive now that everybody ought to use it.

Metal Lath Stopped This Fire

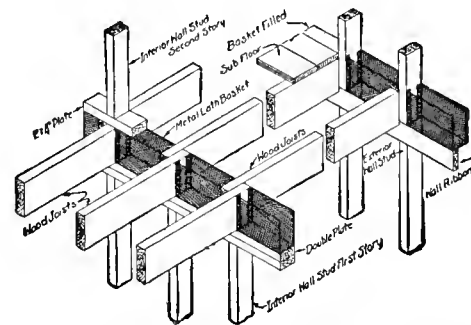
"Metal lath is sheets of steel mesh. When it is nailed up the wall is armored in unburnable steel. Then when the plaster is embedded it is like reinforced concrete. The metal can't burn, shrink or swell. The plaster will never crack and it will stop any fire.

"Judge Rose's house in Youngstown, Ohio, had metal lath on the basement ceiling. The furnace room caught fire one winter night.

The water plugs were frozen. The cellar was a sheet of flame. Firemen said it was hopeless. But the metal lath ceiling stopped the fire and it was put out with chemicals."

"Metal lath is a life saver," said the wife.

"It's a money saver, too," replied the Architect."



Detail of "basket" bent out of metal lath to be filled with incombustible material for fire stop at juncture of joists and partitions.

Send for Booklet

"You want to know all about this. Send today for that free booklet," concluded the Architect. "It's not an advertising booklet. It is full of valuable information, pictures, and practical details. It also tells all about stucco building. Write today to the Associated Metal Lath Manufacturers, Chicago."

Prevents Cracks

Metal Lath Stops Fire

Free Booklet

No Advertising

Send This Coupon

Just send your name and address in this coupon for free booklet, "The Essentials of Building." No obligation. Edition limited. Don't be too late. Send the coupon now.

Associated Metal Lath Manufacturers
Dept. 1425, 72 West Adams Street, Chicago, Ill.

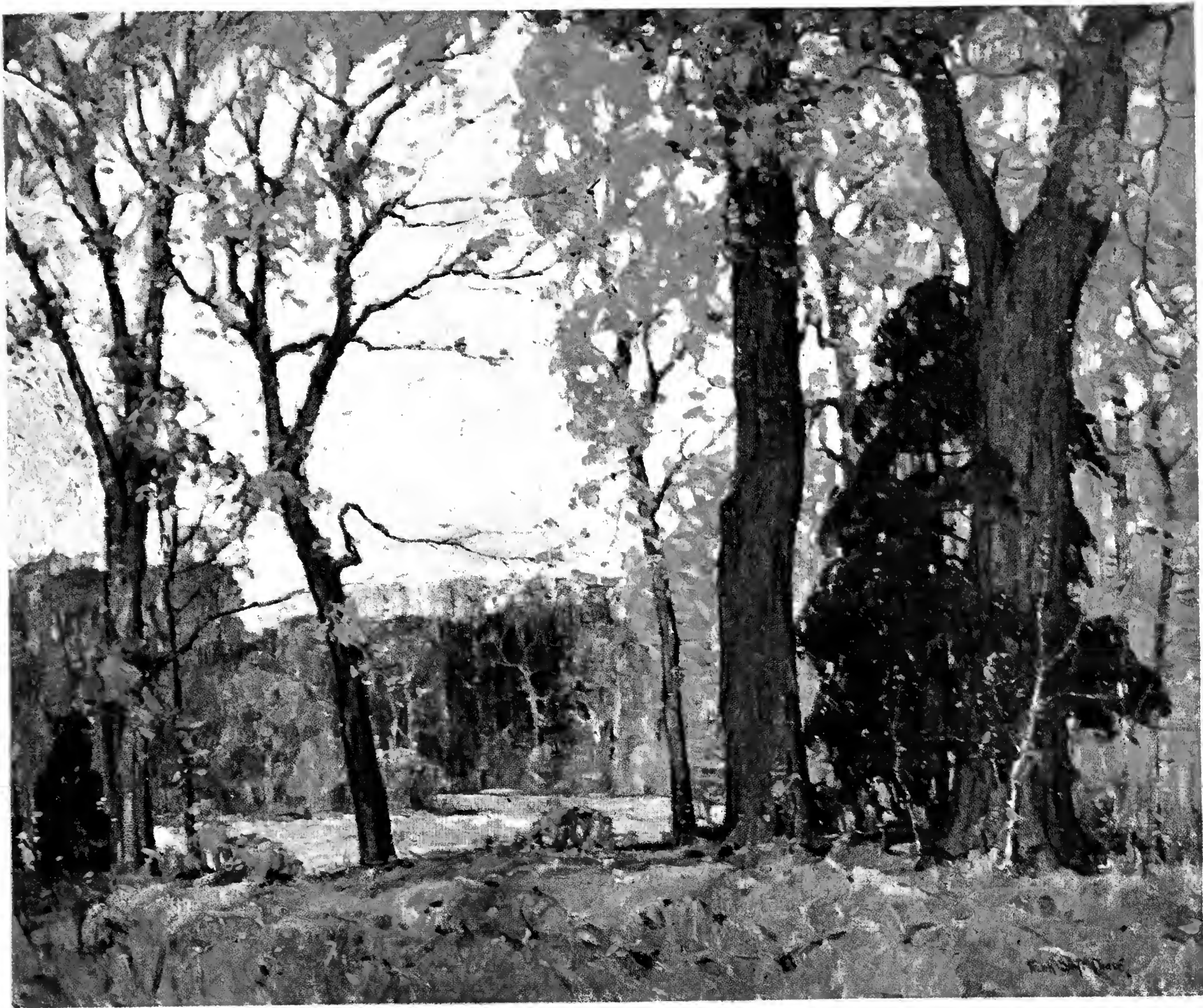
Associated Metal Lath Manufacturers
Dept. 1425, 72 West Adams Street, Chicago

Dear Sirs: Please send me your booklet, "The Essentials of Building." I understand it is free and there is no obligation, and no manufacturer's advertising in it. I am planning to build ☐ Yes ☐ No ☐

My architect, or builder is

Name

Address



Reproduction from a painting in oil of the beautiful estate of Franklin Roosevelt at Hyde Park, New York

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Father of Tree Surgery

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The owner of an estate upon which Davey Tree Surgeons were at work possessed a magnificent oak. Its great top was green and flourishing—the owner thought it perfect. But one day a Davey Tree Surgeon, examining it closely, saw an ant coming out of a tiny hole. A few strokes of the chisel showed serious internal decay. Thorough excavation revealed a cavity of startling size, extending more than twenty-five feet up the trunk!

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Don't "put off" finding out. Trees are *living* things, and undergo a constant battle for life. For your own sake, make sure. A careful examination of your trees will be made by appointment.

In caring for your priceless trees Davey Tree Surgeons place at your command the science, training, and organized efficiency of a generation of conscientious work upon many thousands of America's fine estates. Illustrated booklet sent upon request.

THE DAVEY TREE EXPERT CO., Inc., 505 Elm St., Kent, Ohio

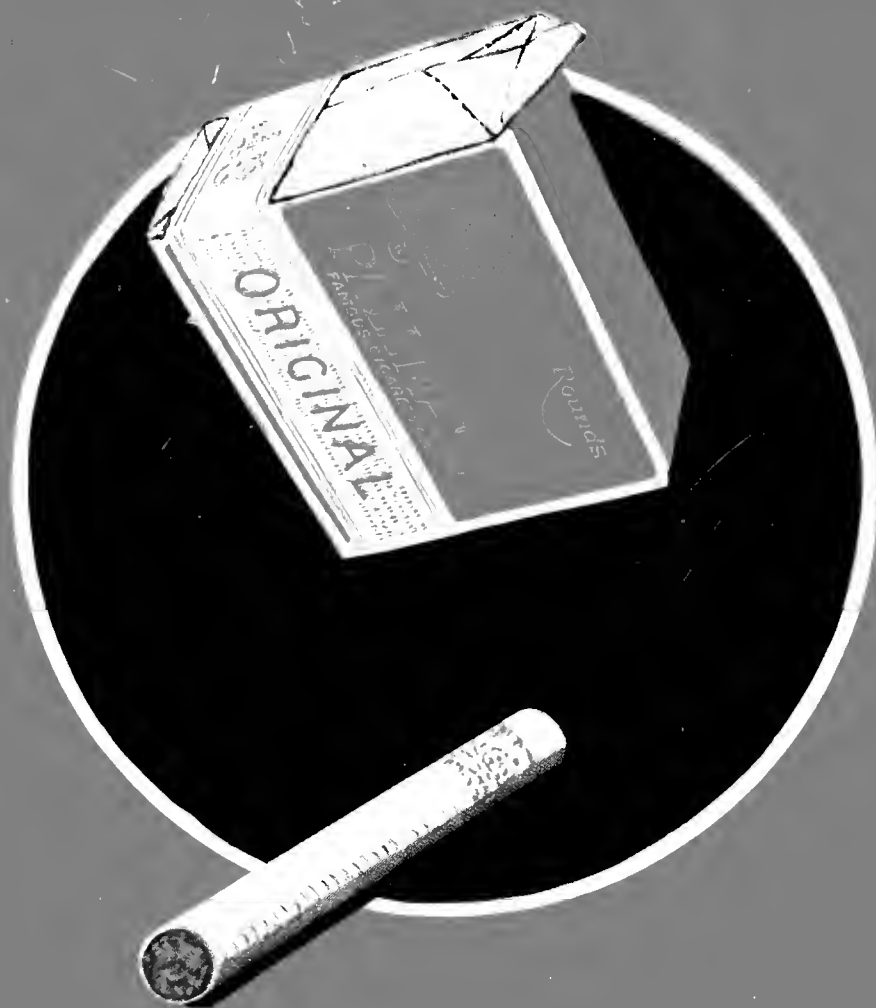
Branch offices with telephone connections: New York City, Astor Court Bldg.; Chicago, Westminster Bldg.; Philadelphia, Land Title Bldg.; Boston, 19 Pearl Street, Wakefield; Baltimore, American Bldg.; St. Louis, Central National Bank Bldg. Write nearest office.

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Capt. X's idea from "over there"—a round cigarette that does not have to be tapped, squeezed or loosened. Made from the famous PALL MALL blend of 42 kinds of Turkish Tobaccos. Read the story of Captain X.

20 Pall Mall Rounds (plain ends) in the new foil pkge. 50c



PALL MALL (REGULAR), PLAIN OR CORK IN BOXES OF 10, 50, 100 AS USUAL

THEY ARE GOOD TASTE

House & Garden

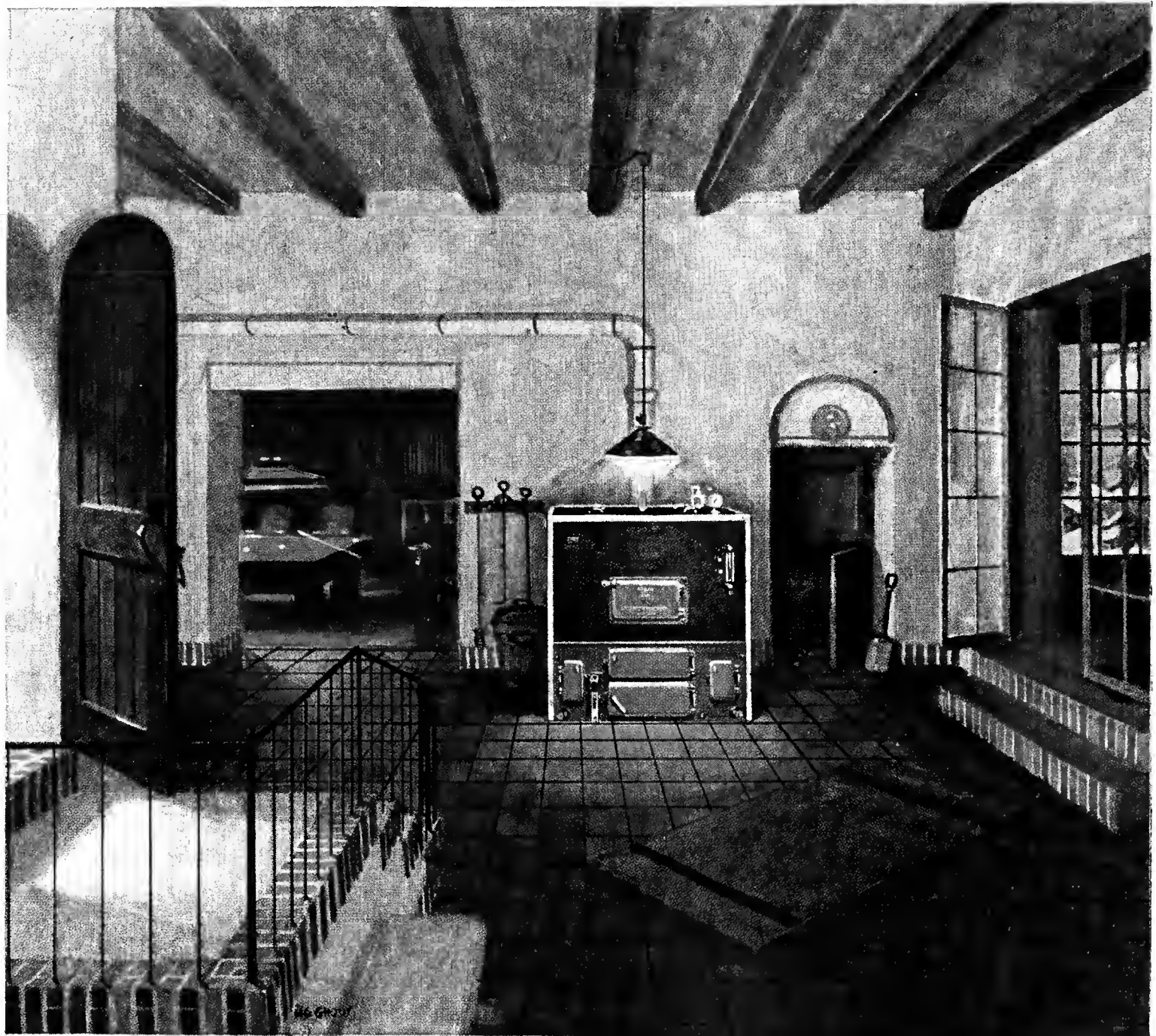


Garden Furnishing Number

ne - 1921

CONDÉ NAST Publisher

35 cts - \$3.50 a year



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This skill in construction guarantees likewise the utmost refinement in heating expression and automatic control, with a recorded average fuel saving of one-third.

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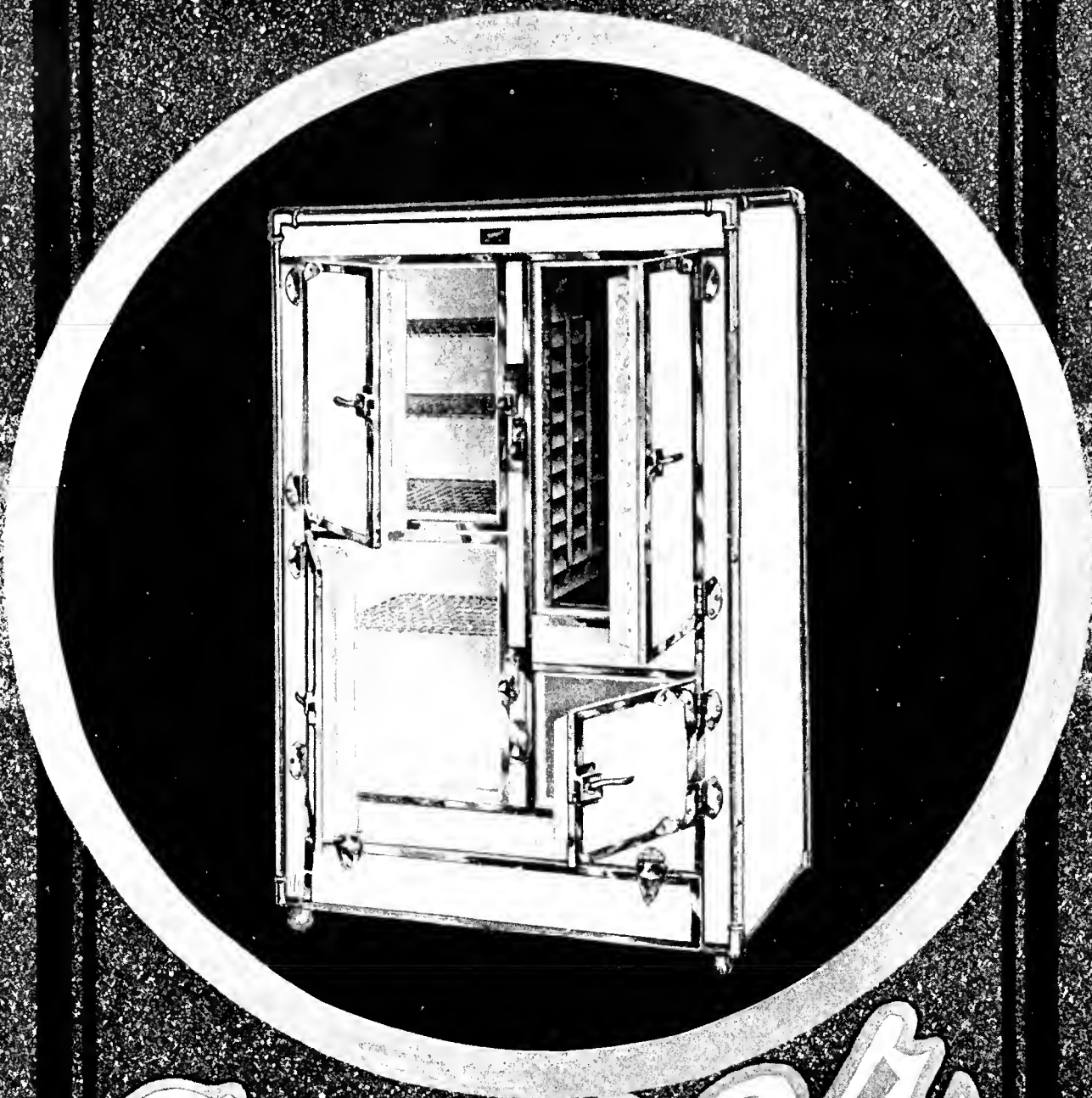
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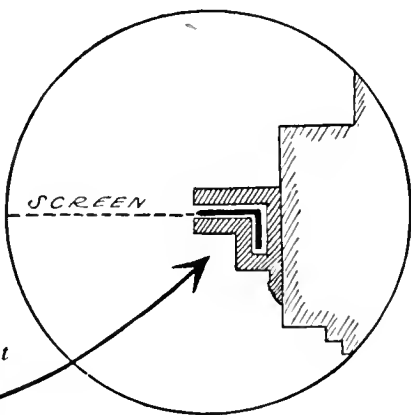
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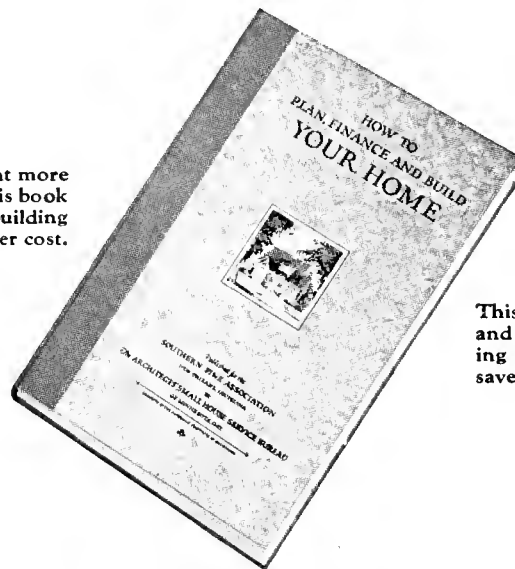
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What This Book Contains—Where To Secure It—What It Offers You

THIS book measures 11x16 inches, contains more than 150 pages and is one of the largest books on home building ever published.

It gives complete floor plans, elevations, dimensions and full description of many types and kinds of small homes in various materials, lumber, brick, stucco and hollow tile, adaptable to all sections of the United States. There are Dutch Colonial homes, English Cottage types, Gulf Coast homes, California Bungalows, New England Colonial styles, Aeroplane and Unit homes, Spanish Mission and many others.

Your dream home is in this book if your tastes are not too unusual.

The book includes a wealth of practical information on many subjects, such as, "It Is Cheaper to Build Than Pay Rent," "Selecting the Site,"

"How to Finance," "Taking Bids," "Letting Contracts," "The Painting," "The Plumbing," "The Heating for Your Home," "Planting Your Home Grounds," "Good Taste and Savings," "Bad Taste and Waste," "How to Lower Home Building Costs," "The Furnishing for Your Home," "Kitchen Planning," and other subjects of vital importance to home builders.

The book was edited, prepared and compiled by The Architects' Small House Service Bureau of Minnesota, Inc., for The Southern Pine Association.

This Bureau is a group of recognized practicing architects who in addition to their regular practice have devised a co-operative plan of study and production of reliable small home plans and complete home building service, ready to use, at low cost.

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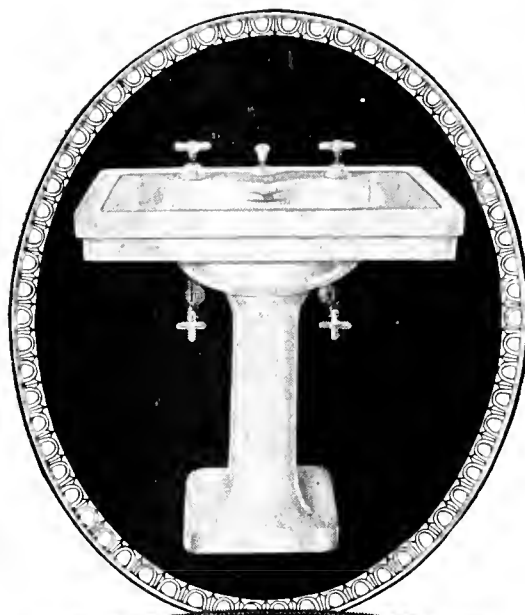
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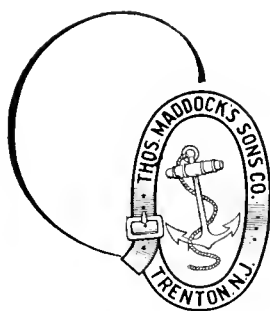
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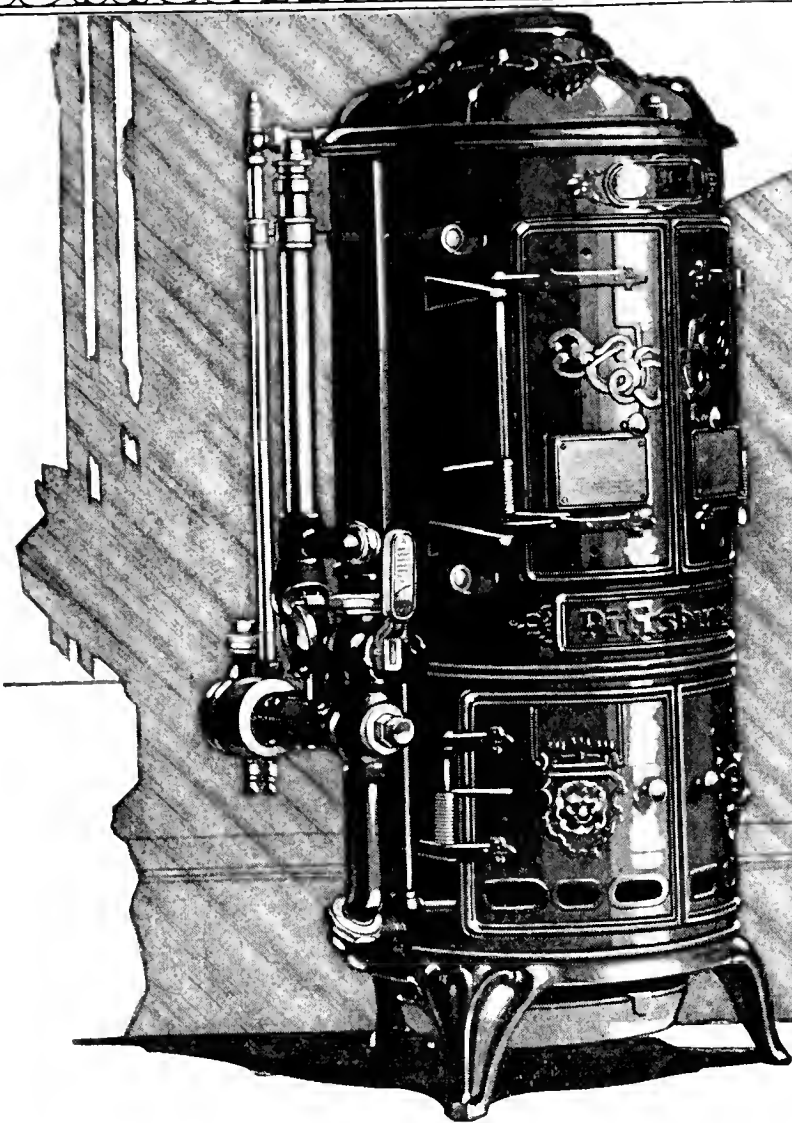
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The Home Builder

Asenath Leavitt
Editor

JUNE 1921

Wm. Hart Boughton Architect
Associate Editor

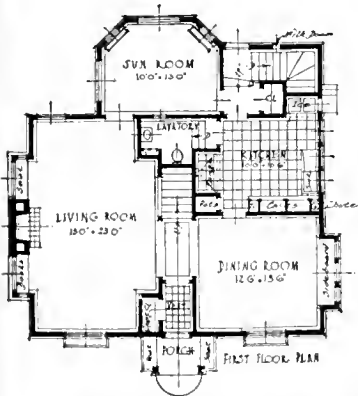
Published Monthly by NORTH WESTERN EXPANDED METAL CO. 937 Old Colony Bldg CHICAGO

Is Renting Cheaper?

A GREAT many people are paying \$100 to \$125 or more a month for a four or five room apartment. Yet \$100 at 6% is the interest on a \$20,000 home. Taking taxes and depreciation into account at \$100 a month they are paying the carrying charges on a \$16,000 or \$17,000 home—but they are not getting it—nor its many conveniences—its privacy, garden, flowers and playgrounds. “We never really lived until we got a home of our own,” said a home owner recently. And with better labor conditions and the downward trend of prices, we believe there is nothing to gain by waiting; that it is sound judgment to build your dream home now.

Planning—Some Points to Consider

“Whenever possible,” said an architect, “arrange your home according to the points of the compass—sun for the sun porch and living room in the afternoons—morning sun for the dining room” and so forth. Orientation outlook, entrances, etc., are inseparably bound up with lot planning and no hard and fast rules can be laid down. Too much variation in walls especially in a



small house is not desirable, an alcove or bay being sufficient to break the monotony and only in minor spaces as stairs or vestibule walls should be rounded.

Financing

Many people are building their homes on a comparatively small first payment—to their contractor—the balance they pay monthly like rent. Other home builders buy their lot outright thus getting a clear title to it and borrow what else they need from a bank or building and loan association.

What U. S. Gov't Building Experts Advise

The U. S. Bureau of Standards has made a careful study of stucco. They advise applying it over a non-shrinking permanent and fire-resisting base of metal lath, back plastered.

The diamond-shaped steel mesh of the metal lath grips and holds fast the plastic covering. The lath expands and contracts only in the same ratio as the plaster, preventing cracking of the surface, and the wall is therefore a rigid fire-resisting slab of steel and cement. This construction proved most satisfactory in the Government tests. It is endorsed by prominent architects—the firm condition of homes stuccoed for years since over Kno-Burn Metal Lath further attesting its superiority.

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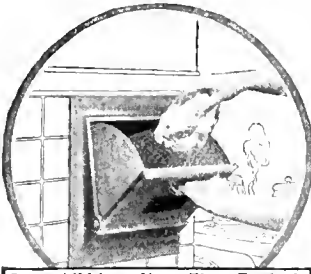
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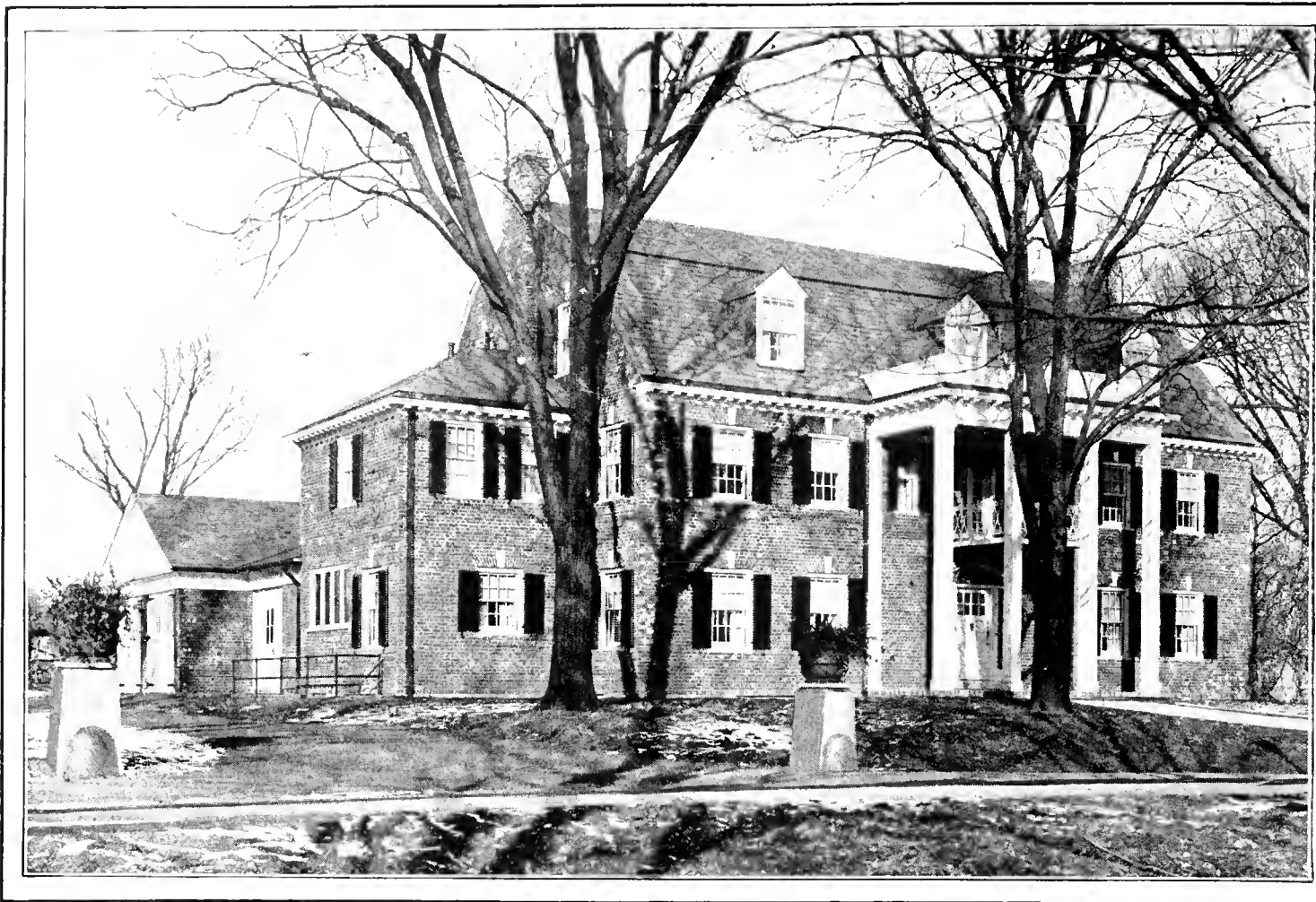
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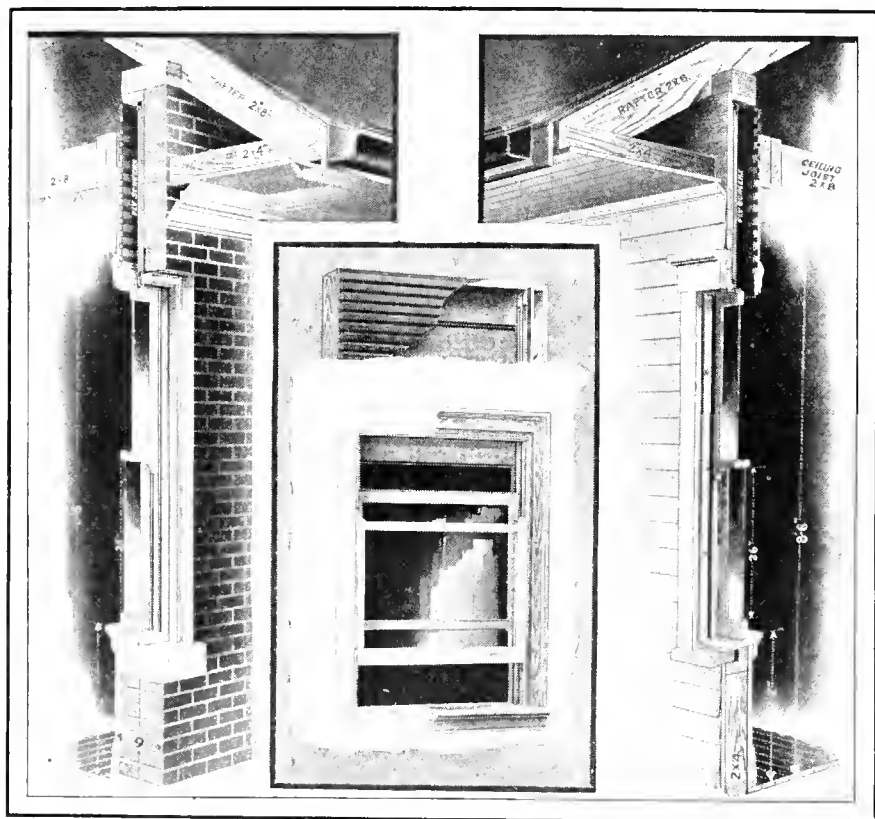


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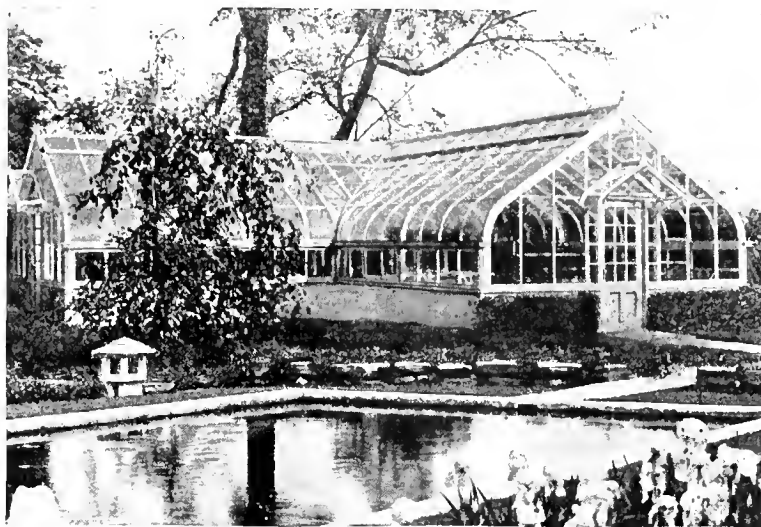
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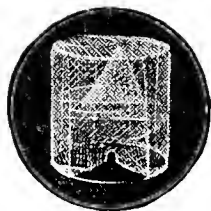
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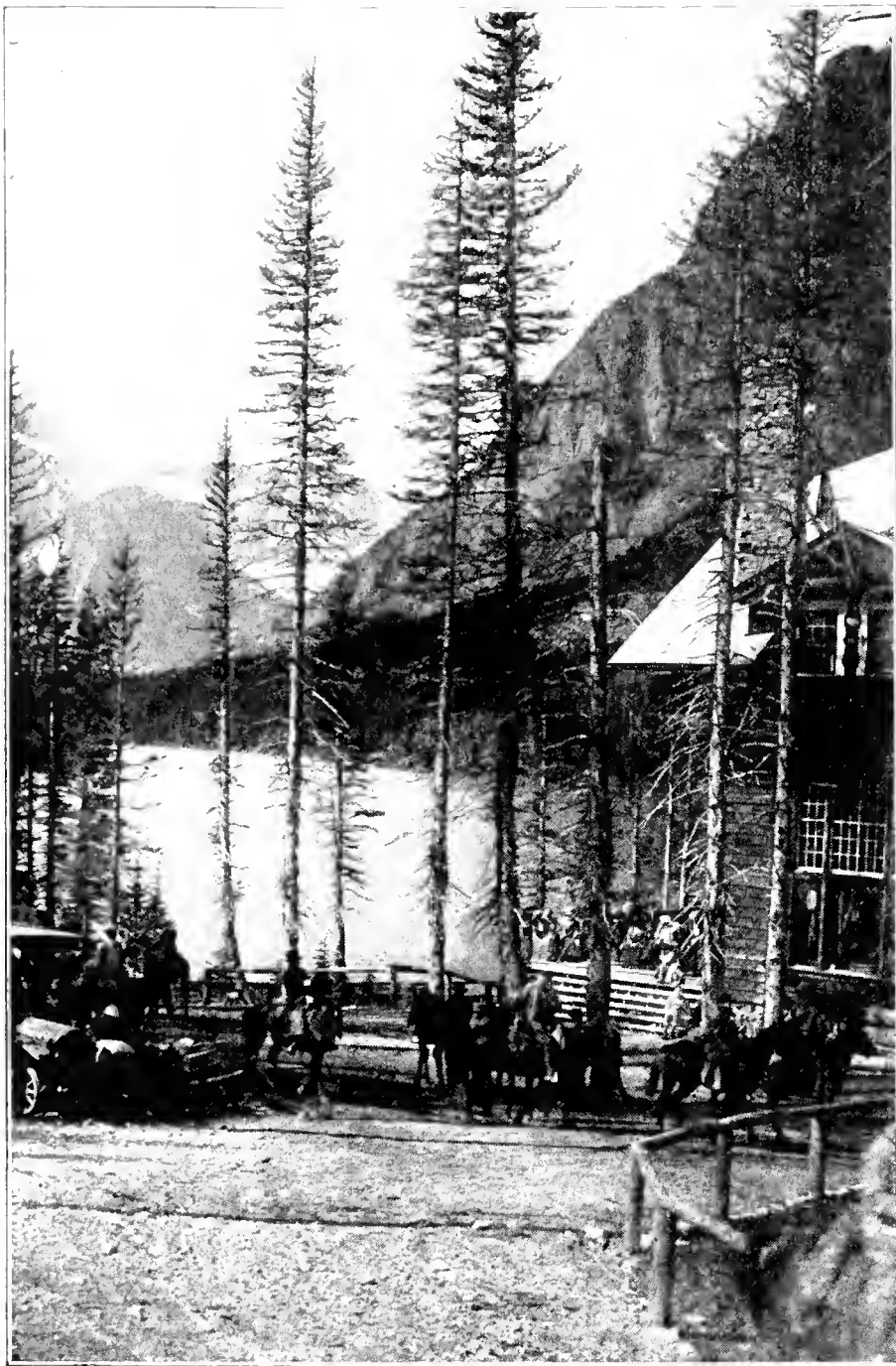


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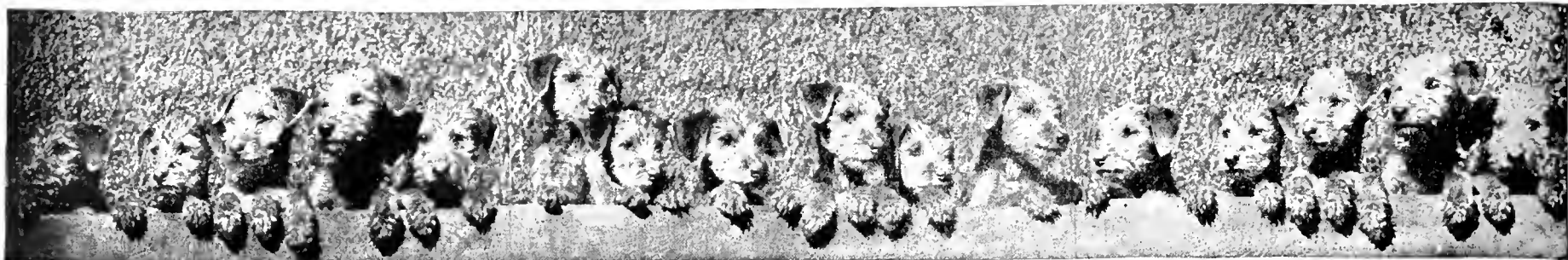
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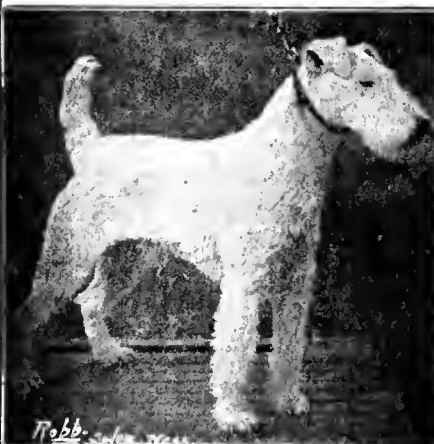
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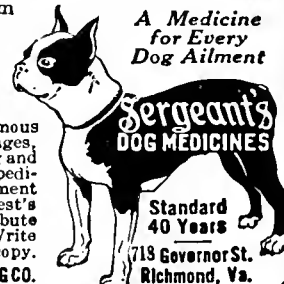
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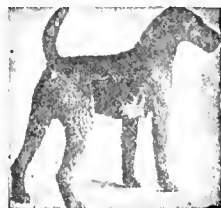
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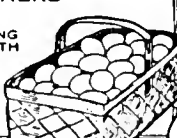
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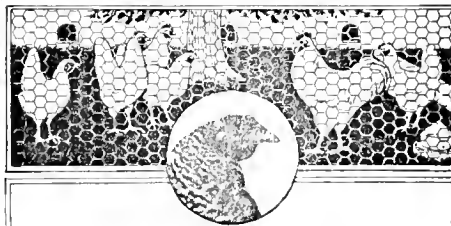
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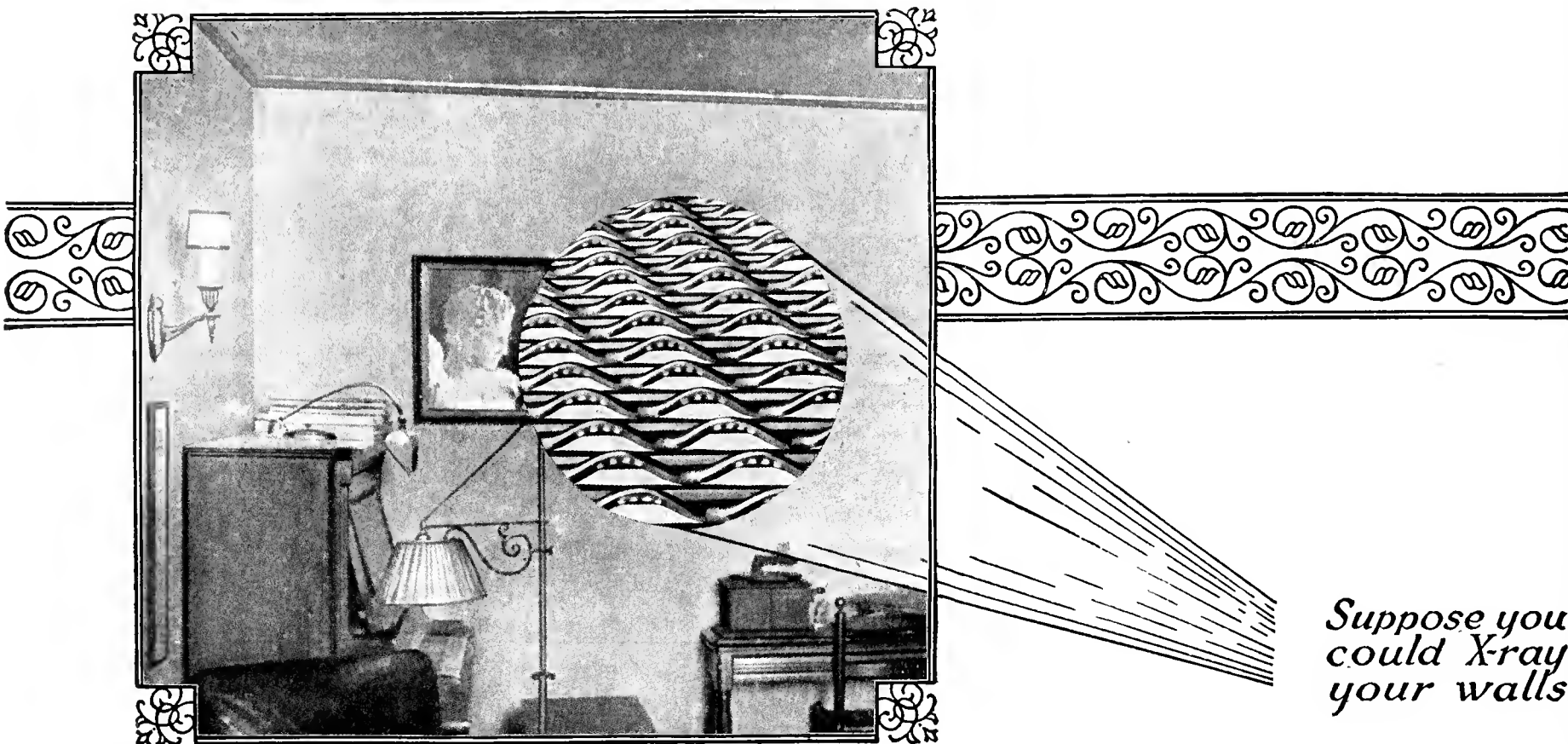
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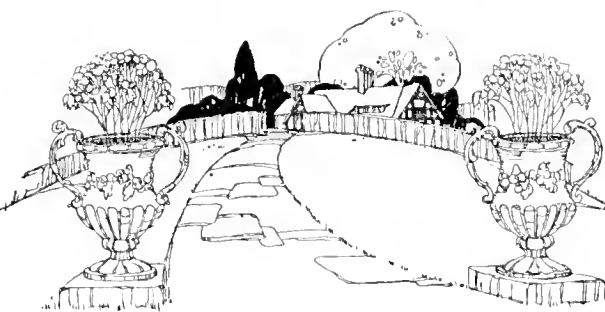


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House & Garden

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R. S. LEMMON, *Managing Editor*

JULY — AND TWENTY — ONE !

WITH the July issue HOUSE & GARDEN arrives at the voting age. It will enter its twenty-first year. We hope to buy ourselves a birthday cake—just a medium-size cake, twenty-one candles and plenty of thick icing.

This attaining our majority should lead to solemn resolutions, if this were the age for such things, but we are rather inclined to forego the repentance and expend our energy pressing on to bigger and better attainments. Between that first issue, which must have made the founder-architects of the magazine feel like proud fathers, and to this busy, hectic month of economic transition, the world has changed a lot externally, but the fundamental traits of human nature are the same. The basic human appeal on which HOUSE & GARDEN was founded has not changed in these twenty years. Wars and gigantic developments, discoveries and defeats, crime, fanatic legislation and the fall of kings—none of these happenings has changed in one iota the fundamental love of home, the love which makes it the ideal spot for the living-of a full life.

But there have been changes in these twenty



A dining room in a remodeled Philadelphia house, from the July issue

years, and the change has been a matter of degree rather than of kind. Taste has developed. There is an increasing interest in the proper decoration and furnishing of the home. Inventions have made the management and maintenance of the home more of a pleasure and less of a burden. In the garden world interest is spreading to a remarkable degree. To have a home without a garden is a contradiction in terms today. A garden has become a necessity and a knowledge of flowers the real test for the initiate in the home. As for the exterior of home—what changes! Certainly we have moved farther from under the shadows of bad architecture in these twenty years. The small house, which used to be a jigsaw nightmare, has evolved its own distinctive individuality and the larger houses both in town and country are cause for just and merited pride.

We like to feel that HOUSE & GARDEN has played an influential part in this lifting of taste from the banal to the beautiful. In fact, we know it has. That is why we are going to buy ourselves that birthday cake!

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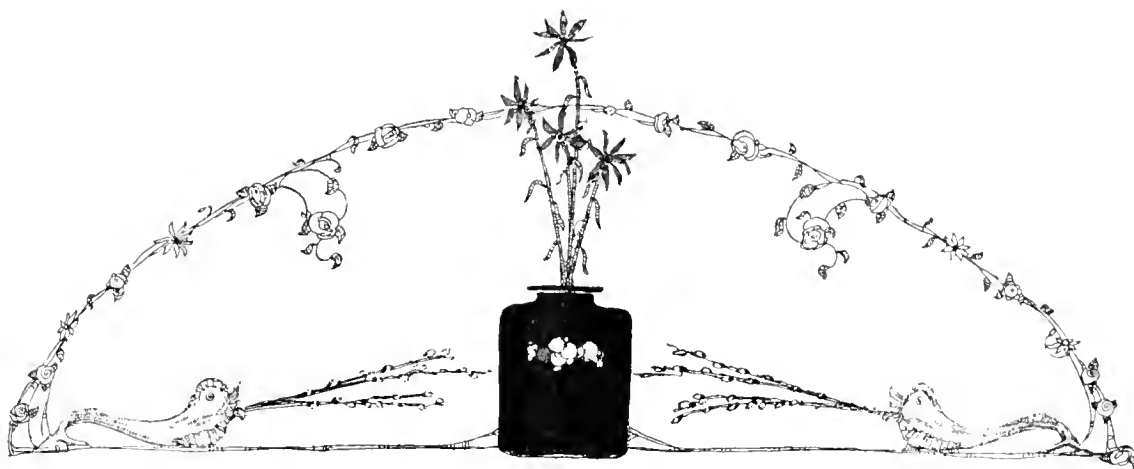
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Van Anda

A COTTAGE GARDEN FOR SPRING AND FALL

On the estate of Clarence S. Hay at Newbury, N. H., is a little cottage for spring and fall occupancy. The garden that surrounds it is filled with herbaceous plants that bloom profusely both early and late. Prentice Sanger was the landscape architect.



THE HIGHWAYS AND BY-PATHS OF THE GARDEN

*When Its Walks Fall in Pleasant Places and Are Engagingly
Made the Garden Is a Success*

H. R. WILKES

IN any successful garden each element makes its own distinctive contribution. There is a glory of the perennial border and a glory of the rock garden and a glory of the pergola with its vines, and a glory of the paths. Each requires an individual study and treatment in order to make the garden ensemble a thing of beauty and an abiding place of peace. A balance must be maintained between these various elements so that one does not dominate the other to its esthetic hurt. This is especially true of paths.

There should always be a reason for a path—it should have a definite objective and the place to which it goes and the manner of its course should be designed to command the greatest possible number of desirable garden glimpses. If a straight path, it will furnish a vista and be laid out on an axis from the house or a point of vantage; if it winds, then there must be some existing features such as great boulders or trees or water to give this winding course a reasonable justification.

Steps, too, should be considered a part of the path and should continue or elaborate the general nature of the path. And there will be as many different kinds of steps as there are kinds of paths. The grass path, which is



In many instances the garden steps should be considered as an integral part of the path, and share the nature of its construction. Thus a grass path can have grass steps, supported by risers of stone, the gravel path can have treads of gravel, the brick path, steps made entirely of brick and the path of rough hewn stone steps of the same kind of stone. It is this uniformity that gives the sense of peace, of quiet and pleasing interest to the steps in this garden.

an ideal treatment for a walk between perennial beds, will find a natural continuation in grass steps—the treads of grass and the risers of stone supporting the treads. In some English gardens the all-grass steps are not uncommon. The stone path, of either broken or shaped stone, will rise in stone steps laid in the same manner as the path itself. Flowers planted in the crevices will give a diversity of color interest. The brick path finds logical steps in brick, and the gravel path can have steps of a combination of stone risers and gravel tread. In a formal garden the steps will share the architectural nature of the garden balustrades, but they still will reflect the type of the path.

Before looking into the actual construction of garden paths, let us list the flowers that can be grown in the crevices between stone walks or in the sheltered corners of garden steps. We have seen gardens where a *Gypsophila flore pleno* filled the corner of a wide tread with the cloudy masses of its bloom and another where *Gypsophila repens* was so thick as to make stepping there almost as difficult as hop-skip-and-jump. For the full sun one may plant the crevices and corners of the stone path and its steps with the following:

Gold Dust (*Allysum*



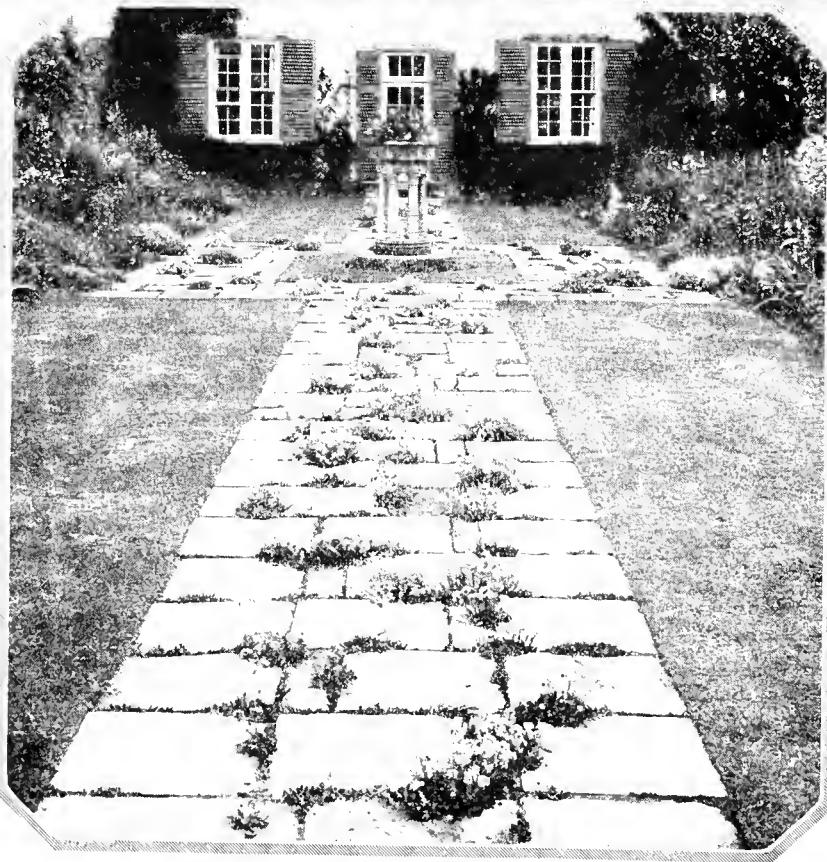
A grass path across a lawn may be bordered with flagstones laid so as to make a straight outer edge but leaving the inner edge uneven

saxatile)—yellow, 1' high; Maiden Pink (*Dianthus deltoides*)—trailing, pink; Double Cushion Pink (*Silene acaules fl. pl.*)—pink, 3"; Double Rock Cress (*Arabis alpina fl. pl.*)—white, 1'; Creeping Speedwell (*Veronica repens*)—pale blue, creeping; Stonecrop (*Sedum album*)—white, low; Wild Columbine (*Aquilegia Canadense*); Moss Pink (*Phlox subulata*)—various colors; White Cinquefoil (*Potentilla alba*)—white, 6"; Rose Moss (*Portulaca grandiflora*)—2"-3" high.

Where the path runs in shade one may concentrate on plants such as—

Wintergreen (*Gaultheria procumbens*); Partridge Berry (*Mitchella repens*)—creeping; Bird's Foot Violet (*Viola pedata*)—light blue; Wake-robin (*Trillium grandiflorum*)—white, 6"-8"; Wood anemone (*Anemone nemorosa*)—white, 3"-6".

The rules for the planning of garden paths hold good in all districts, whatever the convenient local material for making them may be, and the design of the path is governed by its use. Should a path be needed to stroll along, and be bordered by beds, it should be wide, 6' or more. But should it be a path which one would use to reach some more attractive part



Small rock plants—silver madwort, rock cress and moss pink—grown in the crevices of a flagstone path give it diversity of color and line

of the garden, or a path for utility in the kitchen garden, it may be narrowed, 3' or 4'. Again, should it be a mere track crossing an orchard or some similar enclosure, it may be only 18" wide, just sufficient to pass over.

The line of the path is governed by circumstance, but nearly always a straight path is best, though sometimes a gentle curve is more suitable. The days of the meandering villa path are over, and vistas which lead one on

to explore should be the aim of the garden architect.

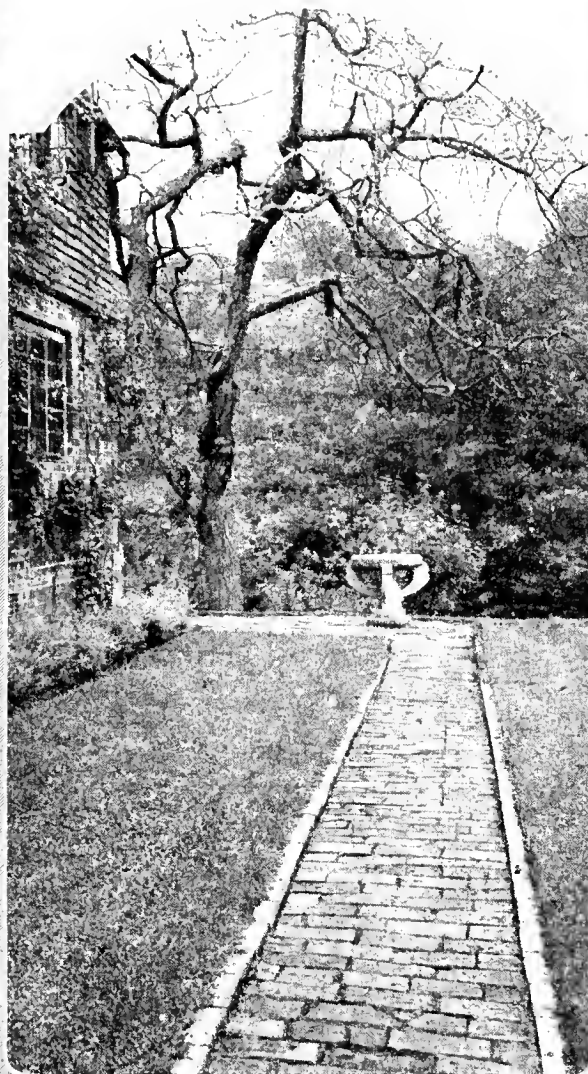
The materials of paths will be governed by the district, but undoubtedly the most charming for the flower garden are grass and stone. Grass paths should be wider than those of stone, for when much used they tend to become worn in patches. Stone paths may be either of flagstones, or of broken random paving; the former is the better and more economical. The surface should be flat and evenly laid straight on to the soil, well beaten down. Brick-paving should be laid flat, or brick on edge, on a layer of sand, with a lower foundation of tamped clinkers and ashes. Second-hand brick can be used for this purpose. In laying the center should be raised 1".

Gravel paths, at present, are not popular, except for kitchen garden use, and are only used in the flower garden where expense bars the use of stone. Hard, broken bricks, clinkers, and other furnace slag, coarse stones, or even ashes, may be used as a bed for a thin covering of gravel. When using this rough stuff many do not fill up the interstices, thinking that by leaving the bottom loose they secure free drainage. This causes the gravel on top to shift after



Where herbaceous borders fringe a grass walk it is best to have no formal edging to divide the flowers from the turf. For paths not subject to constant use the grass walk is desirable

(Below) For a path which is meant to be in constant use, brick is almost the best material. This path is of brick laid crosswise, with a brick-on-edge border



An unusual path across a paved yard can be of old millstones. Or, if the yard is grass, the stone can be set in a narrow walk of pebbles or sunk into the turf itself, almost flush

he path has been in use a short time, but when the foundation is firmly packed, constant traffic only consolidates and improves it. In some cases artificial draining is necessary, but in ordinary gardens, on a porous subsoil, a good V-shaped bed under the surface is sufficient, particularly when it slopes a little. There is nothing better than fine ashes for holding the slag, as it sets firmly, but it should be very well rolled down.

There are gravels and gravels, ranging from utter worthlessness to a value which is almost priceless. It is absolutely necessary that it should be of good color and thoroughly binding, and should coat the surface to a depth of not less than 4". It must be raked level, and immediately rolled firmly down. After every shower repeat the rolling until smooth.

A gravel walk should always be raised a little—say 1"—in the center; crushed stone and sand surface walks are similarly treated, but grass paths may be kept flat, for the water finds an outlet as it falls. It is a common practice to form turf walks of solid earth, without any regard to the sub-strata, and the method invariably succeeds on porous soil. The turf should be not less than 4" thick, and be placed on a good layer of strong loam, which will support the roots in dry weather.



Edgings should be divided into those that form part of the bed and those which are part of the path. A stone path usually needs no edging, although a row of bricks on edge gives color. A box edging is delightful, but it is really part of the bed; the same applies to other low hedges.

Brick paths should have an edging of brick placed on end, well buried; these will help to keep the path in place, and prevent the bricks from lifting. A stone edging is permissible, but expensive, and of no particular advantage.

Grass paths look delightful when edged with either brick or stone, and make a pleasant feature in the garden. The brick should be set on edge, with the surface just below the level of the grass, so that it does not interfere with the mowers.

Gravel paths may have almost any border, although one of grass will be more trouble than it is worth. Stone, either flat or laid on edge, is good, and when bordering gravel may be left a little irregular for low-growing plants to trail over.

The edgings which form part of the bed are very important, and, as in most

The feature of this box-edged gravel walk is the stone coping between the two, which serves to keep the gravel from encroaching on the box

(Continued on page 66)



This summer arrangement consists of a rear top room and the roof behind it. The walls are gray and decorated with painted canvas curtains. Fibre rugs and rattan furniture are used

At the windows are plain green glazed hangings bound with black. A gay chintz has been used on the settee. In front of the windows are graceful wrought iron flower stands

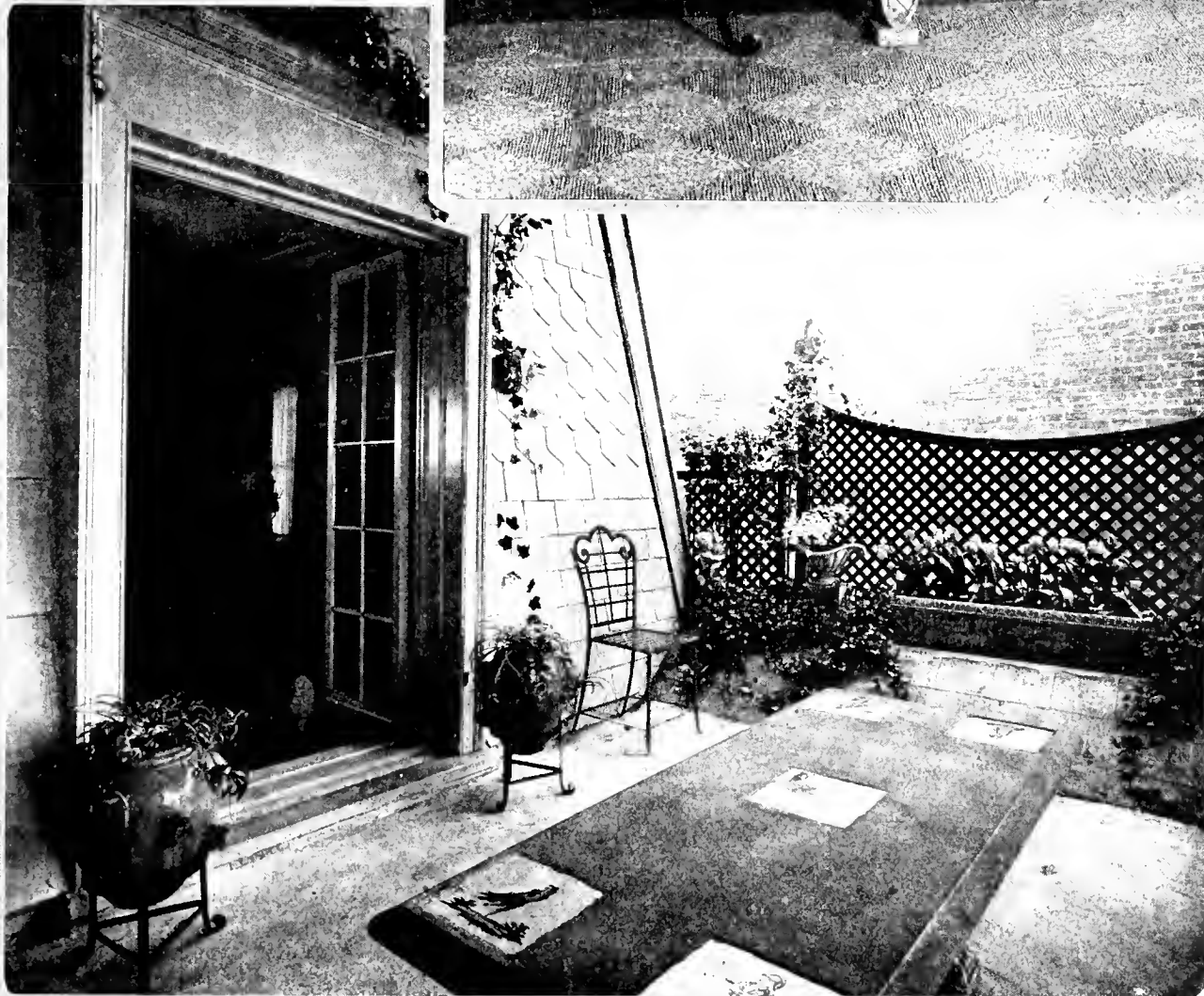


A PORCH ROOM ON A CITY ROOF

*For Those Obligated
to Stay in Town*

FAKES, BISBEE, ROBERTSON,
INC., Decorators

Looking out through French doors onto the roof garden one sees the little enclosure made attractive and livable with lattice, flower boxes, wrought iron and cement furniture inlaid with old Spanish tiles. An awning the color of a Venetian sail casts a reddish glow over this cool little summer eyrie



While the proximity of houses does not permit a view on all sides, tall lattice gives a pleasant background to this roof porch. Against this green lattice and the brick wall and slate of the house iron furniture, ivy and potted flowers and green jars in wrought iron stands make a delightful ensemble

FLOWERS THAT ARE FORGOTTEN

*The Changing Styles in the Garden Bring Us New Varieties
But Many Lovely Blossoms of the Past Are Lost*

THE snows of yesteryear and the old loves of Villon's poem are nought compared with the flowers that have been forgotten. Turn back to some ancient herbarium or to the pages of Paxton's *Magazine of Botany* (a divine series for lovers of old garden books) and see the varieties that one never even hears of today. Some have been improved and doubled out of all recognition—lovely, tender little blossoms, slim virgins, now grown to middle age and obese with florescence. Some have had their forms so developed that the fragrance is all but gone; we have ruffled the sweet pea at the sacrifice of that delicate odor that clung to the early varieties. Other flowers have just faded out of sight; they may be harbored from year to year in hidden corners of old gardens, the way one harbors a down-and-out friend in an attic bedroom, and some day a florist will re-discover them, give them a fancy name and wax fat on the proceeds. Still others felt the scourge of disease, proved too much bother for the gardener and consequently were dropped. Some flowers, like some people, are very difficult to get along with, and one finds oneself seeing less and less of them until they are lost to sight altogether.

Flowers are forgotten for innumerable reasons and perhaps the most significant reason is the fact that there are fads in horticulture just as there are fads in clothes. The styles change gradually, but they change none the less. And this is as it should be. The changing interest gives a chance for forgotten flowers to be revived and the newer improvements to be tried out. Certain old standbys we cannot do without, but the "novelty" class must be tried, tested, and given every opportunity to prove itself worthy of garden acceptance. These changes of interest come in big cycles, the process is slow and there is none of the flashy touch-and-go of such fads as henna hair dye and short skirts. Styles in gardens and flowers are not made over night. We do not hang on the word of some Parisian couturiere or the dictate of a Bond Street tailor. But the changes happen, just the same, and gardeners are cognizant of them.

ONE of the most wicked blows ever dealt at flowers, a blow that has caused some radical changes in American horticulture, is contained in the Government ruling known as Quarantine No. 37. Designed to keep diseased stock out of the country, to prevent pests from being imported with foreign plants, this ruling has only succeeded in making the name of America anathema to growers in other parts of the world. It may, on the other hand, oblige American horticulturists to create their own varieties; meantime, garden lovers here must wait and accept whatever they can get. Hundreds of varieties do not come true to seed, so that there is no benefit to be derived from importing the seed, which the ruling permits. The ruling is quite absurd in many ways. One type of bulb is permitted past the customs and another, equally capable of resisting disease, is forbidden entrance. The lovely orchid falls into the same forbidden category as good liquor and bad drugs.

Only the other day I stood on the wharf watching a boatload of people come in from Bermuda. They carried armfuls of cut flowers and each package was rigorously inspected lest one of the flowers had

a root by which it could perpetuate itself in this country. The customs officers, alive to their duties, took away the plants. So flowers are classed with whiskey! I could have wept! For they were taking away the whiskey, too.

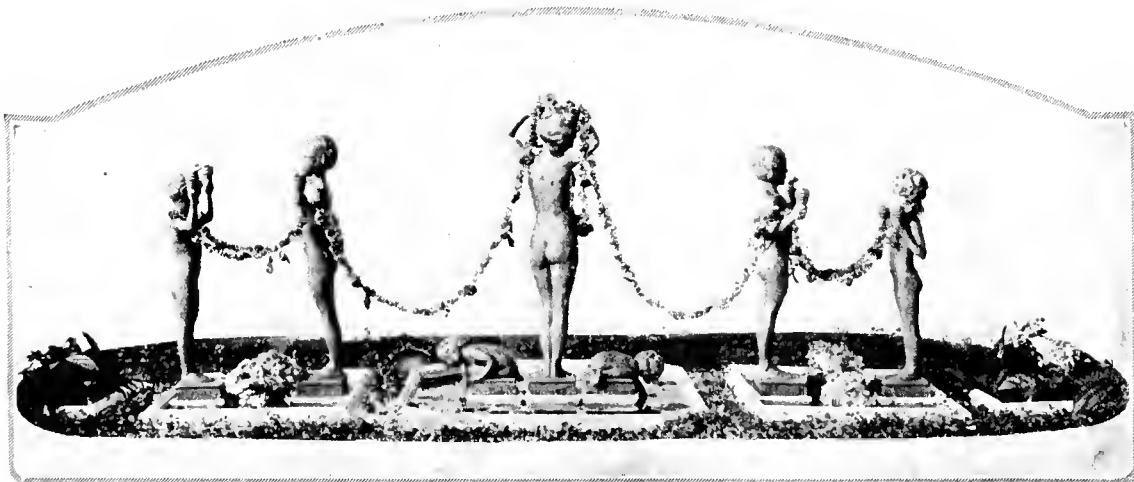
THE current change in the style of landscaping is one of the most interesting that garden lovers could wish to see. The pendulum that once rested on bedding plants has swung to the opposite extreme. We are now going through the throes of Naturalitis. Speak to a landscape architect about flower borders and he will counter with massed evergreen plantings. It seems that color in the garden is now considered rather a plaything for sentimental women. Wild gardening and massed shrubbery and tree-moving are the present-day passions of landscaping.

One cannot but sympathize with the endeavors of our landscapists. They hope to make a new heaven of these United States and a new earth—and they will do it eventually. They can see a place as a whole, they can, by very simple changes, give a property unity of design and unusual interest. To them is greatly due the honor for making America a country of beautiful gardens, which it is becoming, our English cousins to the contrary. They are also teaching us to appreciate our own native shrubs. But—and here I set down both feet—I think it a great mistake to run to extremes in garden design. Wild gardening and massed shrubbery can be overdone, can be out of place, can be as vicious in their way as ever the old-fashioned bedding was in its. When fads run to an extreme there is inevitably a reaction, and there will be an eventual reaction to this present style.

Spare us, O spare us the stiff beds of annuals! Spare us the iron stag browsing in concentric circles of anemic pink and baby blue asters! Spare us the carpet bedding of lawns with red salvia and lavender ageratum! But let us have gardens where a sense of balance and fitness are observed, where wild gardening will find a place because it is logical and the site demands it, where shrubbery will be used with fastidious reserve, where the herbaceous border will cease from troubling and the annuals be at rest!

EVERY gardener, however hardened, feels the temptation of these changing styles. He also finds an almost irresistible lure in the pages of "novelties" that illumine our seed and plant catalogs each year. His principle in life is that he is always willing to try a thing once. Having tried it, he is quite ready to put it in the class of forgotten flowers and fruits, if it does not prove up to expectations.

The trouble, of course, lies in the fact that we all cast our garden expectations too high, and for this the writers of seed catalogs are very much to blame. They seem to have inherited from the press agent of the circus the gift for superlative and glowing descriptions. Harken to this seductive rhapsody on a new cucumber: "It is dark-skinned, very handsome in shape, most prolific, and of splendid flavor. It has hardly any neck, but a nice sloping shoulder." What if the hopeful gardener's cucumber grows with a squat neck and big shoulder! Under such circumstances he most certainly would want to forget it!



Designed for a garden fountain decoration, this group by Willard Dryden Paddock is conveniently elastic, as the figures can be arranged in many ways. The two little figures at the base are playing with fish which are the outlets for the fountain

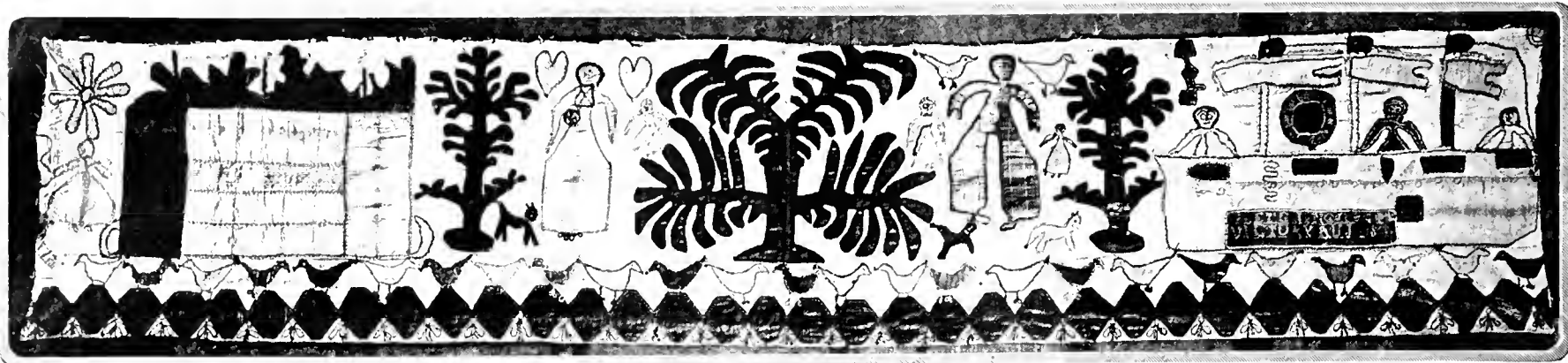


Gillies

THE GARDEN CORNER OF REPOSE

Let the reposeful corners of the garden be shut away from the world. If there be any breaking of that silence, let it be with such music as Nature makes—the trickle and flash of water, the sweep of giant limbs in the breeze, the conversation and songs of birds. This corner of repose is

in the garden of Clement Studebaker, Jr., at Rye Beach, N. H. Large elms form the background, with evergreens and dogwoods. The lower growth is of rhododendrons and dwarf evergreens. This spot is a scant three hundred feet from the ocean. Ralph M. Weinrichter, landscape architect



This is a piece of 19th Century English needlework. One may consider it commemorative of the embarkation of Noah in the ark, or the landing of the Pilgrim Fathers in America, as one pleases

THE CHILD IN THE ATTIC

A Fantastic Needlework World Created by a Little Girl of Long Ago Who Set an Example for Future Generations of Children

WEYMER MILLS

THE house—a dreaming, ancient crone of a house—is near the Kings Highway behind a high red brick wall. About the worn door step and blurred windows that have the look of watching eyes—old eyes, understanding and musingly wistful—gaunt lilac bushes stretch forth branches as if longing to touch the passerby. The homely place so mellowed and worn by the sun and rain of a century, so drowsy with bees and winds tamed by great boxwood hedges, seems always half asleep, and yet questioning of sleep. The house like all old dwellings that have lived on unchanged has a ghostly quality—a soft fragrance. One knows that gentle shades come back to it. Some had loved it so much in life that they are a part of its being, its very heart. Eliza Fernie is one of these. Up in the attic, its jumbled cobwebby head confused with the dust of a procession of generations, we found her. In a cowskin box with the label 'Twyfoot' was tangible proof of her one-time sublunary existence. There under the must of lavender and decimated camphor lay a bundle of her quaint child dreams.

Oh, Eliza, in all the wide realm of child stitchery no other girl of eight can match the fairy wisdom of the little brain that drove your creative scissors and needle! Other quaint beings may have been more industrious with their thousands of minute eye-blinding stitches, but none of them



In the attic of the house that seems always half asleep we find such wonderful things as this 1825 doll with her watchful eyes; eyes that have seen many generations come and go. The little house beside her is as demure as she, and the sampler gives the best advice

can reach frail hands to your thought. I see you over the years in your trim brown nabob of East Indian mull, sitting in your grandma's big stuffed chair, and munching one of the stern old lady's peppermint drops, I hope, as you fashioned a world of your own—a delightful world where nobody could find you! They might say, "La, look at what the chit has done!" But they did not really guess or know. . . . How few of us ever know those secret places where the fresh thought takes root and flowers. Eliza's was a fair country where there were no sorrows—a panacea for the hours of forced industry, the standings in corners, the Fools' Caps, the wearinesses that maturity once thought seemly for the budding female, the old-fashioned method of bending the twig.

The story of child needlecraft in the 18th Century and the beginning of the 19th would fill many volumes. Girls and often boys began their first sampler at the age of six. Bible precepts enshrouded each small cradle. A needle and thread was the very emblem of girlhood. Industry was the first golden rule, and the offspring of the virtuous knew it perhaps over well. I never touch an old sampler that shows weeks and months of patient toil by sun and candlelight without feeling the pathos of it. Each one has been wet by hot blinding tears at some moment of its fashioning. Skylark chases, waiting hoops,

dolls longing for fine madam fal-lals, pets wanting cossetting. Small wonder there were rebellions. And yet, the stitches went on—cross-stitches, interlacing, plaiting, scroll work, applique work, stump work, raised work, small stitch and large stitch. One cannot even visualize the multitudes of mock flowers, the euphuistic affectations, the strange fruits, the known and unknown animals, the calls on the Deity, the bits from Psalms, the unrhymed and misspelled poems—the wonderful medley of youth—all that it was taught and all that it tried to teach. We hear its lisp and see its pious grimace.

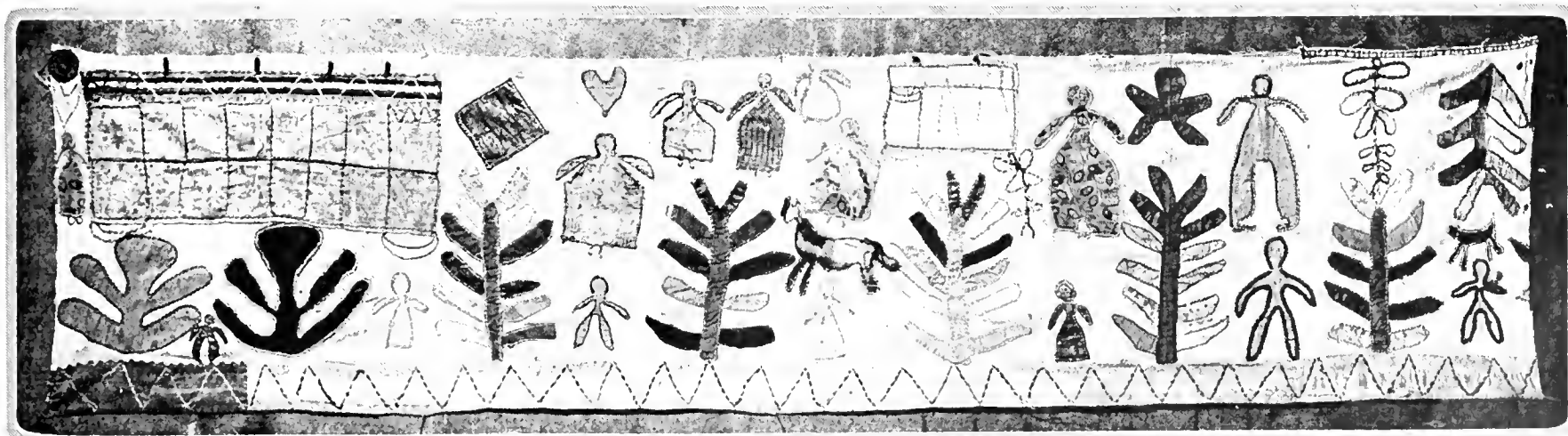
Eliza Fernie's bundle of creation at the age of eight shows a futuristic tendency nearly a century before the arrival of the cult. One wonders if her precocity made her languish and pause forever under a weeping willow tree at nine, or if she lives on today in some Chelsea or Montmartre studio. From the number of hearts in her embroidery she evidently was of an ardent sentimentality. I think she might be the adopted child of a nice old lady like Miss Matty of Cranford. One feels she was almost always happy, although she lived in a ram-rod age. Her fancies, which she cut out of bits of silk and chintz and then embroidered, are from the depths of her first realization. Her mates at the Dames School, with the aid of the dames' dash of fine learning might be led off on excursions with the Chinese phoenix and the chaotic Orient, but Eliza was quite satisfied with a robin red-breast. Houses, mothers and children, brides and bridegrooms, ladies taking the air, cows, rabbits, horses and above everything, clocks, made the theater of her emotions. Father Time himself must have loved her, for she evidently feared any wanton misuse of him. In the shadowy hall near the tall clock that came from York by frigate in Queen Anne's day one places her little flitting shadow. She ran to and fro bobbing curtsies to the hours.



Quaint beings, giant butterflies, hearts, double and single, and in the middle, a clock, are here cut out in silk or chintz, and carefully embroidered on the satin by the quaintest of childish hands



Surely no other girl of eight could match the magic stitchery that appeared in this rural family picture



Eliza Fernie, the maker of all this, must have loved beasts, birds and trees almost as much as she loved human beings and (probably) hated the discipline which forced such industry when she was longing to play with her pets, nurse her doll or roll her hoop along the box-hedged paths of the dreamy old place she lived in

She played, perhaps, at battledore and shuttlecock to take the cramps out of her small fingers and the chill from the end of her small nose. She hated the back-board, which was to make her straight, and the spinet, which was to make her accomplished. She speculated upon the possibility of her ever attaining the upright and unbending spine of Aunt Mathilda, or the delicate precision of Aunt Maria's touch upon the keyboard, and very likely she did not aspire toward either perfection in the dreamy recesses of her demure, fanciful little heart, whose corners were completely and comfortably hidden away from her sedate elders.

Discipline of deportment and lesson-book were hers. Fine writing as well as fine stitching had to be acquired. Old-fashioned drilling made for model manners and docility of character, and the simple families of the past were more easily managed than the single child of the present. One asks oneself whether sampler and embroidery did not train eye and hand, attention and temper, in ways that were quite as valuable to the disposition as are the kindergarten pursuits of more modern times? Was it of no advantage in after life that children were taught to obey rather than coaxed to employ themselves?

In examining this newly discovered record of the industrious child mind of yesterday one wonders if the children of today would profit by one of her forgotten needles and the threads of sweet wisdom—self-restraint, the joy of accomplishment—the making of an early friendship with quietude and not calling to the moon, the moon that is always a little out of reach. Oh, Eliza, one imagines you looking out at the Kings Highway, just as the old windows of your one-time dwelling place look out on the same scene today. Did you forget the awakening dreams of one frail year in the road winding away, or do you haunt the place with the budding lilacs, the spirit of a fanciful child?



The opening scene is a Greek pastoral effect and may be depicted by even such a simple device as a shepherd lad driving his sheep across the lawn before the shrubbery background of the garden spot

A N A F T E R N O O N I N A R C A D Y

*A Pastoral Play to be Given by a Garden Club in a Garden
on a Sunny Summer Afternoon*

CLARENCE STRATTON

ALL of the eleven rôles may be performed by women. If fewer than eleven performers are available, the number may be reduced by doubling, as follows: Aphrodite and Myrrha; Youth and Clinias; Ares and Cleon; while the two soldiers may be reduced to one. When the rôles are taken by men and women the same doublings may be assigned. Timon, perhaps, should always be played by a girl.

The number in the groups may be varied widely. If few persons are used, change of costumes will provide for all differences. If men dancers are difficult to secure to attend Ares, a group of Amazons will serve.

The processions should suggest the beauty of Greek friezes; the dances, the grace and vivacity of decorations on antique urns. Their number and length depend entirely on the length of time desired for the performance.

While lighting changes add to the effect, they are not absolutely necessary. The imagination of any audience will follow the acting and speech of the performers. The play may be produced under the clear light of a summer afternoon.

Nearly every director will be able to choose appropriate music, but the following suggestions may be helpful. For the processions: *War March of the Priests* from *Athalia* by Mendelssohn, *Spirit of Independence* by Holzmänn. For the warrior dance: *Marche-Militaire*, Schubert, Opus 5, No. 1.

For dances: *Intermezzo* from *Naila*, Delibes. *Forest Spirits* by Chali. *Stephanie Gavotte* by A. Czikucka. *Voglein* by Grieg.

The characters of the play are:

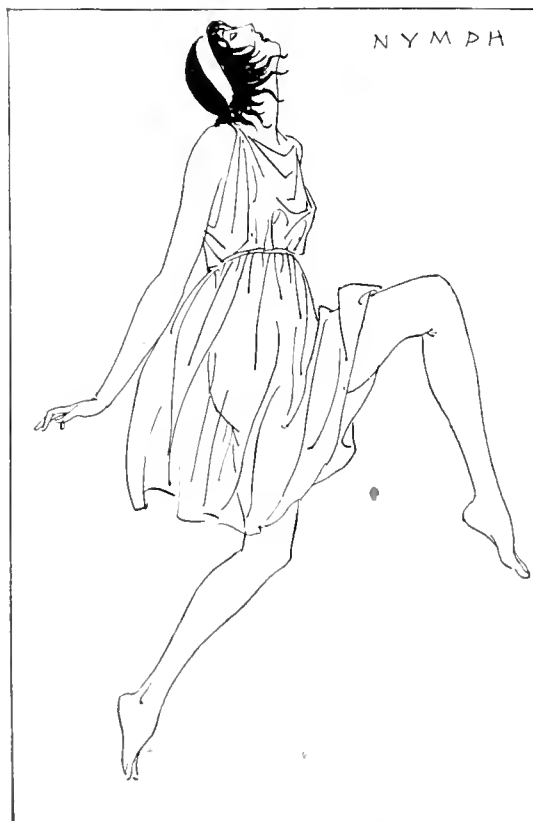
Agathon, an old man
Timon, a boy



Melitta
Aphrodite
A Youth
Ares
Clinias
Cleon
Meton } Soldiers attending
Jason } Cleon
Myrrha, mother of Melitta;
villagers; shepherds; shepherdesses; nymphs; warriors or amazons.

The pleasant open space, bordered by shrubbery and trees, and marked here and there by a fallen log or a tree stump or a cluster of bushes, remains bare for a short time; then there appear a few animated, chattering youths and maidens, and older villagers in groups, who cross from one

side to the other, disappearing among the trees in the distance. Some of them are shepherds and shepherdesses preceded by a few sheep or followed by dogs. One leads a donkey, laden with faggots for the hearth. After these various groups have passed, there is a slight interval; then there hobbles into view a wrinkled old man. From the way he ambles along it is plain that he would rather lie down than go off to the fields. He stops, shades his eyes with his hand to gaze after the others, then looks back to see who is following. His face lightens; his expression indicates that he has a plan. He waits just an instant until Melitta, a winsome young girl, and Timon, a slip of a boy, stroll into view. She is finishing some story which holds the lad entranced.



MELITTA: He dared not gaze
Upon the monster's face, but in his shield
He caught his horrible reflection; and struck,
Again—again; the creature gave a roar
Like bellowing thunder; smoke poured out
like blood;
He fell;—the brave young man had won!



In various parts of the country the pastoral play based on classical lines has become quite popular for summer garden presentation. The costumes are simple, inexpensive and easy to make. Where chorus or crowds are not required the number need not be as great as in this scene from a recent rural performance

AGATHON: Timon, my lad, come here.
 TIMON (*not heeding; to Melitta*): And did he win the maid to wife?
 AGATHON: Timon, give heed to me!
 TIMON: Did all end happily?
 MELITTA: Of course; for that's the moral of the tale;—
 Be brave and true, and you will win the prize.
 AGATHON (*mocking her*): Be brave and true, and you will win the prize! Stop filling up the young lad's brain with tales Of things which never happen now. Come here. Go hurry after those who're at the stream. Tell them to cross, and go beyond the crest Of the hill on th' other side. There is a pasture For the afternoon. I'll join them when I've slept. Be off. (*Timon hurries away. Agathon turns to Melitta.*) Why will you fill the youngsters' minds With tales of those old things which come no more? They're dead and gone. Each day the world grows stale. Weaklings and sentimental fools possess it now. But in my time—(*he sighs over the change.*) MELITTA: You have yourself to blame. For it is you Who thrills my mind

with all those glorious tales
 You tell to me, when men were heroes, why, They even fought the gods. And you—
 AGATHON (*angrier and angrier at the decline of the world*): Ay. That was long ago, when men were men!
 But now;—it makes me sick!
 MELITTA: Don't blame me for the tales I tell the young,
 For they are only what I hear from you—
 Your wild adventures, travels, perils, love;
 Your craft to outwit the other charioteers;
 Prisoners you seized in foreign lands at war!
 AGATHON: And now, to think that I, a charioteer,
 Should for my little food and shelter roam
 About these hills and dales to find out pas-
 ture

For the sheep, and carry faggots for the hearths
 Before whose fires I tell my tales to get
 An extra drink, or crust of new-baked bread!
 MELITTA: Come, come! The story of the chariot race!
 AGATHON: You know it all.
 MELITTA: That day you raced for more than gold.
 AGATHON: That's true. I drove for just one woman in the crowd.
 MELITTA: She was afraid to turn to you—
 AGATHON: Because her father just before he died
 Had pledged her to the bully of the stables;
 And she was timid—
 MELITTA (*drawing him on*): But you were brave for both.

AGATHON: She would not let me stick a knife between His well-kept ribs. But I did for him at last!
 MELITTA: And in the races where she saw your triumph.
 AGATHON (*more interested*): And fairly, too. The fault was his alone.
 MELITTA (*as he pauses*): At the last turning, just as you—
 AGATHON (*He will let no one else tell his story*): Had brought My horses up beside his shoulder, so He saw that I was on the inside, had The right of way—for
 (Continued on page 86)





Gillies

A reverse of the view in the upper corner of this page shows the steps leading up from the lower garden to the grass terrace and the broad portico of the house giving upon it



At one terminus of the axis line on the upper terrace are composition jars grouped with flowers against an immediate background of arborvitae. The break in levels is further marked by brick steps with stepping stones beyond. A striking sky-line has been achieved by removing the lower branches from the trees, thus opening up the view and retaining the tufted, leafy crowns against the clouds

THE HOME OF CLEMENT STUDEBAKER, Jr.

RYE BEACH, N. H.

RALPH M. WEINRICHTER
Landscape Architect

EDWARD B. GREEN & SONS
Architects



The lower garden from the terrace. The evergreen hedge on the right will grow to 4' and give added privacy. Here, too, are perennials and annuals. Evergreen shrubs are on the opposite bank



From the ocean side the property gives a feeling of spreading, comfortable ease and hospitality. The foreground boundary is a rough stone wall which serves to deaden the sound of motors passing along the highway and provides a low trellis for climbing roses along its inner side

The garden three months after planting. Its well established appearance has been greatly helped by the shrubs on either side of the brick walk and the tubed hydrangeas in the middle distance. The property is fortunate in having an abundance of large trees which needed only trimming to fit them into the general scheme



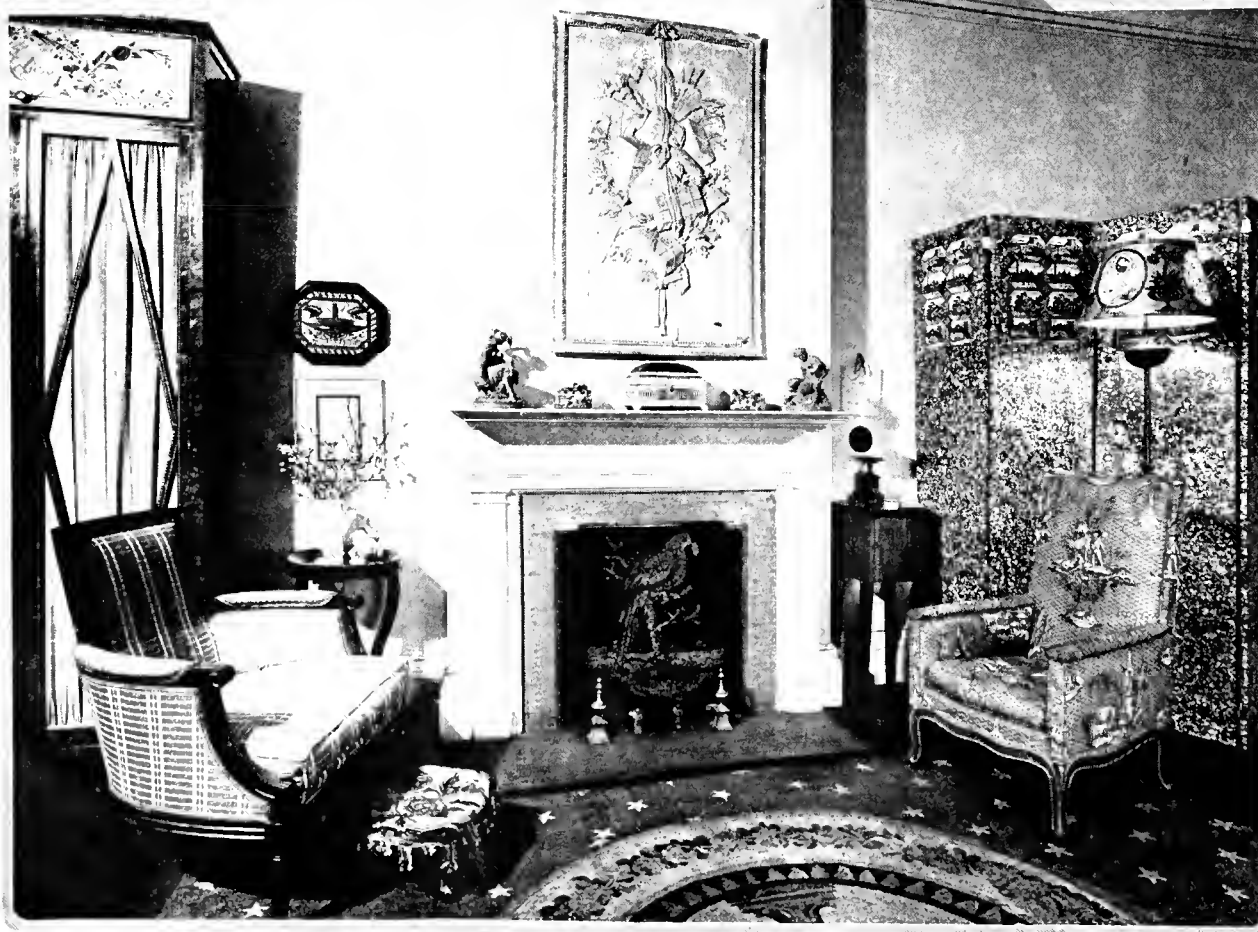
Harting

Collecting white for this bedroom began with the fragile old lace shawl that hangs above the white and gold Louis XVI bed with the terminal swans holding the shawl in their beaks. The walls, ceiling and woodwork are yellow-pink, the undercurtains a thin pineapple tissue of cream white and the draperies silvery gauze

When one specializes on a color and adopts it as her favorite, its presence in a room would seem to dominate all others. In this room the rug has white stars that greatly outshine—to the owner—the violet and pink rose in the medallion of the rug. The Louis XVI over-mantel panel was originally white



A combination of real white satin curtains and painted curtains has been used in this bathroom. The armchair is painted white and covered in white silk plaided in dark and light blue



In the room with the white Italian four-poster the white satin curtains are simply made and finished with pleated ruffles. The white satin is hung over the pink taffeta, giving a warm light

COLLECTING OLD WHITE FOR DECORATION

*In China or Furniture, Paintings or Curtains, the Ivory of Age
Lends a Fascination to the Modern Room*

RUBY ROSS GOODNOW

A LOVE of old white things seems to be as old as romance, for on an ancient ivory coffret of the early 11th Century one finds this quaint and loving inscription: "It is more beautiful than a casket adorned with diamonds. It serves to contain spices, musk, camphor, and ambergris. There is nothing for me so admirable as the sight of it. It inspires me with a constancy to support the troubles of my house." What a comforting discovery for one who covets old white things, and bewails her hunger for these admirable objects!

I can't remember how I began to collect old white things—I think by dreaming over unattainable white treasures of other people, for certainly my first loves were priceless things like old Chinese porcelains, and ivories, and pearl-broi-

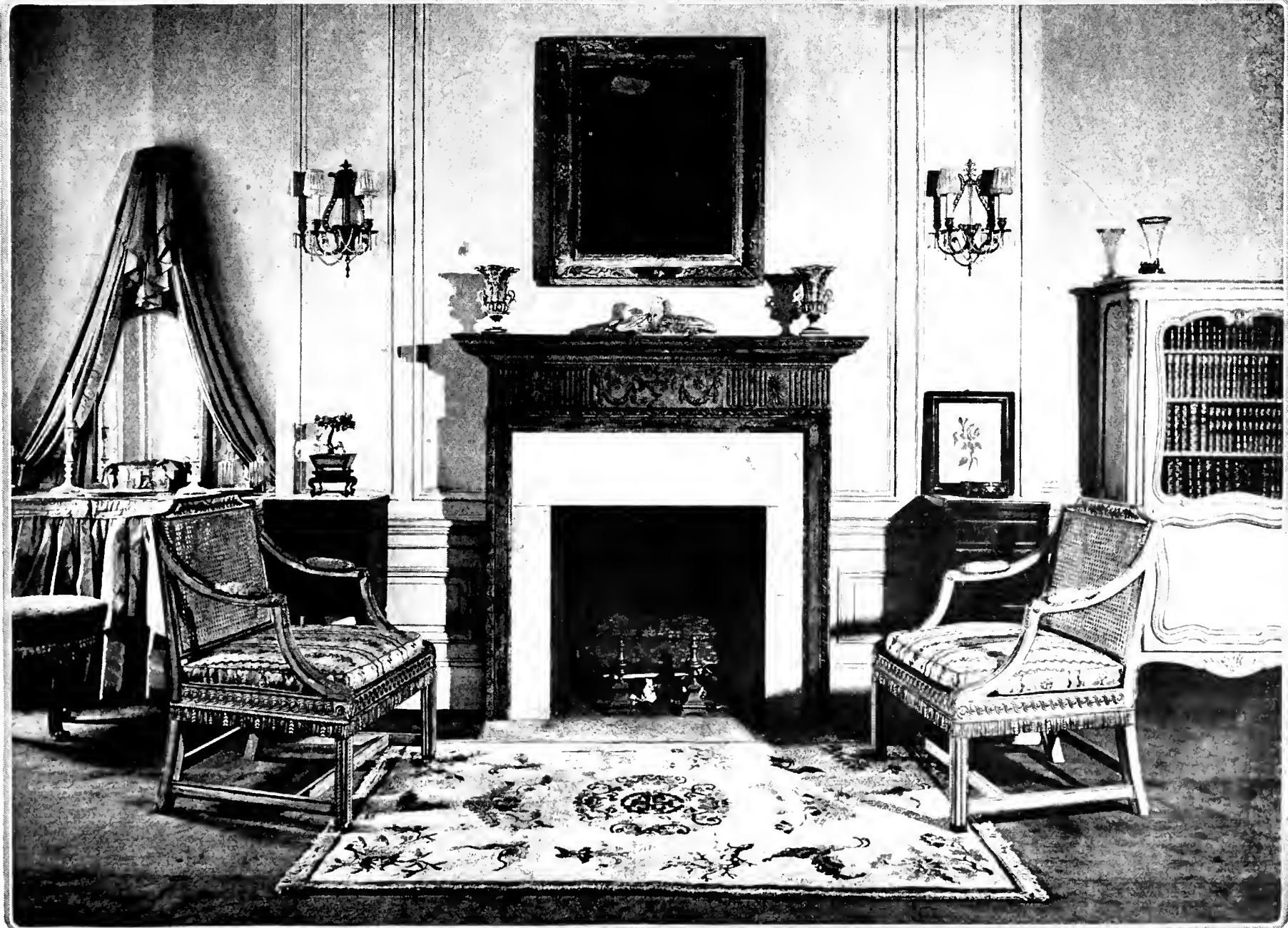
In using white, it should be disposed about a room sparingly lest its value be lost by too great repetition. In this living room corner the desired effect is obtained by the small white objects set at distances apart



dered satins, and Whistler paintings. And when once your eye is trained to the appreciation of a special quality, that quality becomes the outstanding thing in any composition. An old yellow silk-hung chamber where a great white lacquered bed held the place of honor, like a fine lady in a fine room, always seemed to me the room of the white bed, rather than the room of the yellow silk. My Aubusson carpet—a delicate pale colored thing, its mauve field irregularly spotted with white stars, its great circular white medallion holding a violet and pink vase—seems to me not the rug of the vase, but the rug of the white stars. One sees what one likes to see in objects of art, and perhaps some of my choicest white loves might be to you anything but white.

(Continued on page 82)

(Below) A white bedroom built around an old Italian four-poster has fascinating touches of white—lyre fixtures strung with pearls instead of crystals, white satin curtains at the windows hung over deep peach-pink taffeta

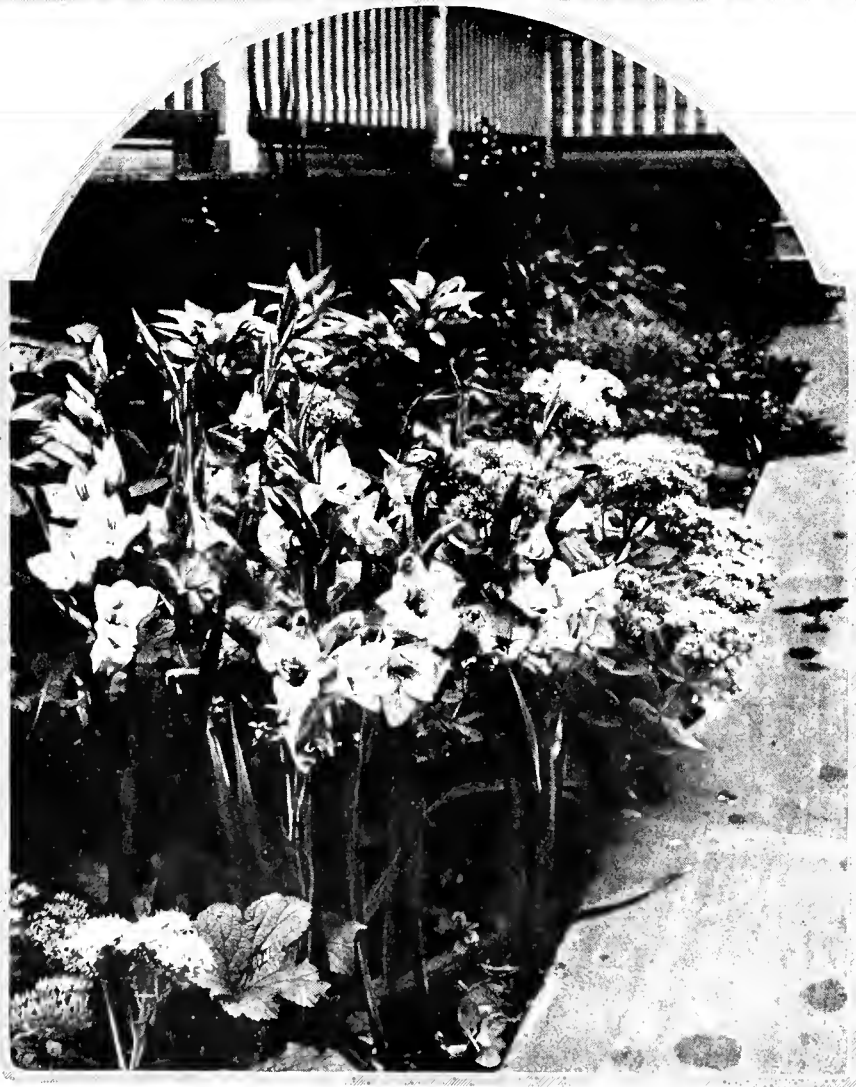




A red brick wall laced with ivy forms an excellent color background for a planting of gladioli in cream, pale buff and white shades

THE journey from Nile Land, Lower Guinea and Mozambique to Indiana is long, and the descent from Mt. Kenia to Ipswich a sharp one, but such changes of habitat for the adaptable gladiolus, whose parents hail from Abyssinia and the South Coast of Africa as well as from Asia, are of no consequence. It will make itself at home in a Chicago vacant lot with the same ease with which it decorates a Newport garden, and no more obliging flower accepts our neglect or rewards our trouble than the gladiolus; moreover, none spreads out a gayer or more varied palette for the gardener's choice. On it he may find strong, bright hues or subtle, delicate shades to complete any color combination he is striving to create, for there are gladioli to companion any flower that blooms—that is, that blooms after the middle of June.

It is about six weeks from the date when the bulbs are set out to the time they flower, and by planting them at intervals as soon as the frost is out of the ground until the first of July, their correct appearance can be regulated. They are for this reason the very best of fillers-in, or of emergency crops. Nothing hides better



Gladioli are admirably adapted to border planting along walks. Here they are combined with the showy heads of Sedum spectabile

than the gladiolus the midsummer raggedness of peonies or lupines or for that matter of almost any perennial which has bloomed valiantly in the early summer, and needs a period of recuperation before it begins to spruce up again in the fall. A few bulbs slipped in around these perennials while they still look well, will come up and bloom about the time the latter begin to be fringy, and because the gladiolus is tall and straight and has few leaves, it does not take up enough space to hinder the growth of the perennials.

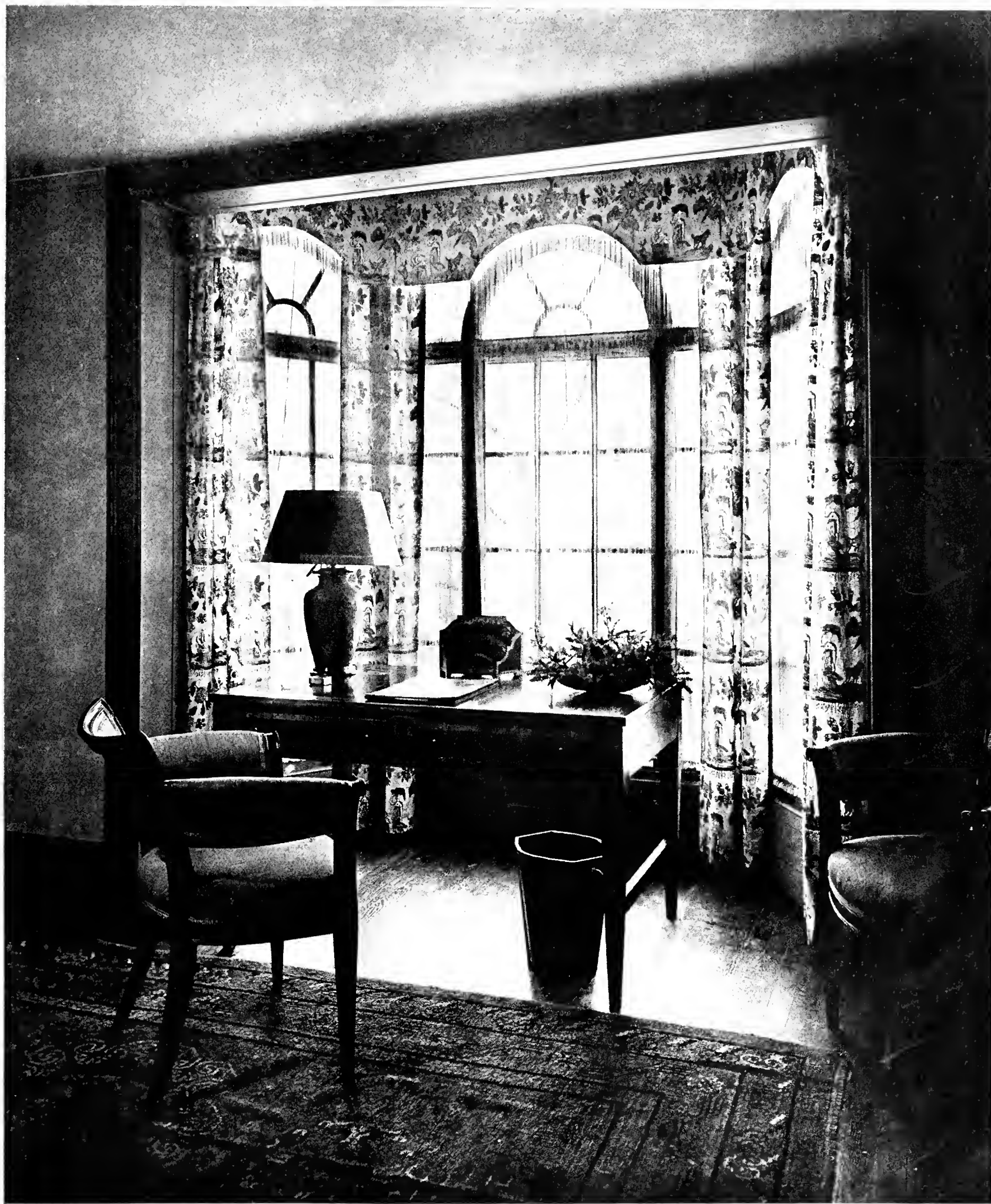
Before planting gladioli in this way, one must look over one's plans and recall what is to be blooming in the garden at the time the bulbs come into flower, and choose varieties accordingly. If the garden will be running to rosy pinks and purples, as so often happens with midsummer borders, then the flame-colored, red, deep salmon and orange gladioli must be avoided. The soft pinks of America, Glory of Holland and Panama are safe; in fact, these three with the dark purple of Baron Hulot as an accent are a fine pinky combination, with no yellow or red tinge to disturb the peace of a rose and

THE GLADIOLUS, A SUPER-FLOWER FROM AFRICA

RUTH DEAN

(Continued on page 70)

A LITTLE PORTFOLIO OF GOOD INTERIORS



Harting

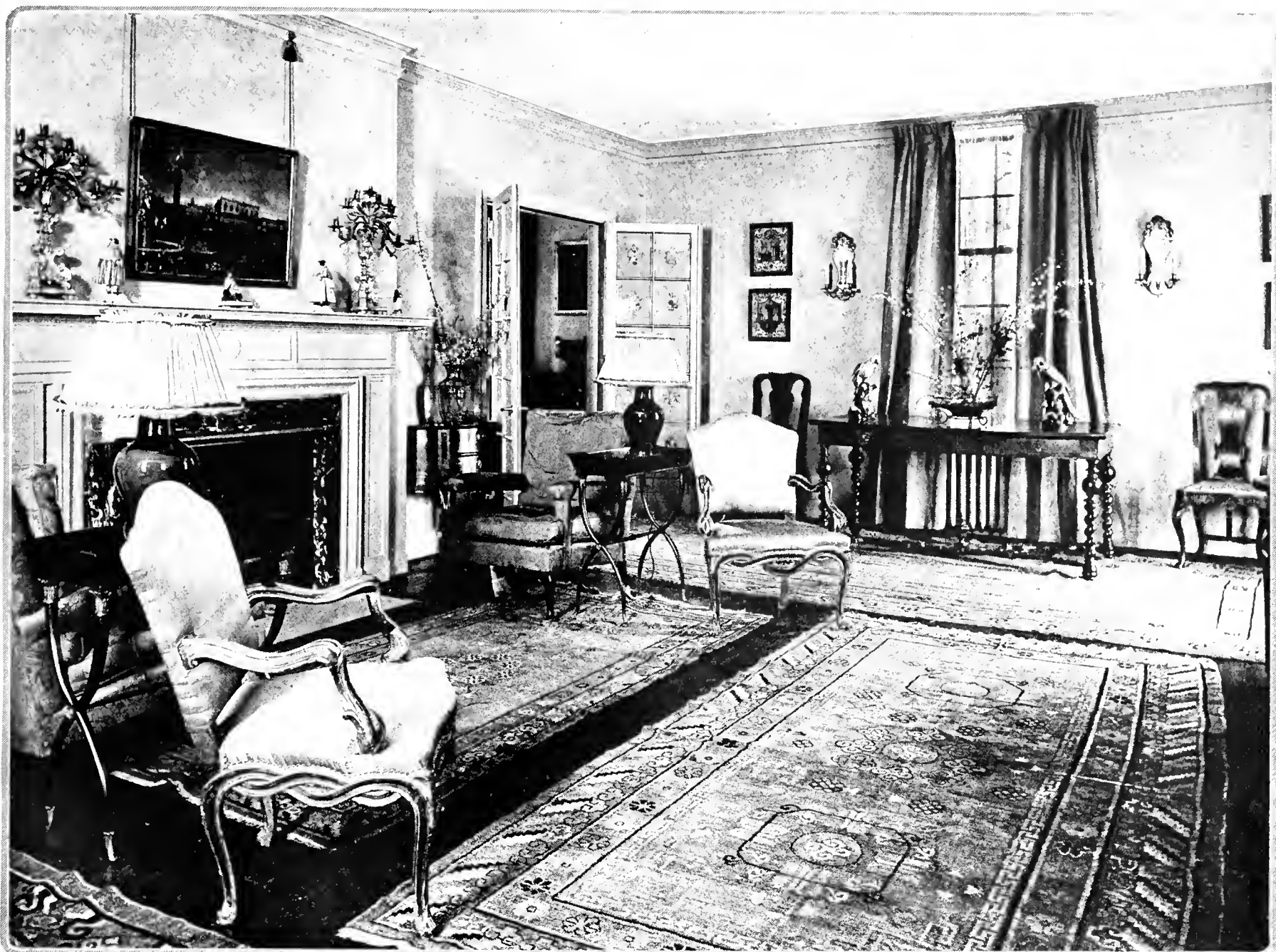
When a window or a group of windows is made a feature it should be carefully curtained. Especially is this advisable when the windows form a bay and both the light and the view must be considered. The charm of this bay window depends upon the net glass curtains, which soften the light and reduce the prominence of the frames, and the

glazed chintz of terra cotta, black and green on buff which gives color to the ensemble. The furniture is Sheraton. Walls are painted Italian yellow and the woodwork Venetian red. This and the four other views in the Portfolio are in the home of Mrs. S. R. Hollander, Hartsdale, N. Y. "Au Quatrième", John Wanamaker, decorator



In the drawing room the walls and woodwork are blue green, with hangings and some pieces upholstered in old blue damask with a gold thread run through. Other chairs are old Venetian painted blue and gold and covered with gold satin. The lamps have powder blue and Chinese red bases with shades of red and gold

It is not easy to create the sense of balance and formality in a small hallway. Here they are given by boxing in the radiators with Italian cabinets. The walls and woodwork are cream. Against these hang curtains of tête de nègre satin edged with vari-colored wool fringe. Old Venetian portraits decorate the walls



An effective use of a long table is found in the drawing room, standing before a window and partially concealing a radiator. To crystallize the Italian atmosphere of the antiques there is an over-mantel painting of Venice done on glass. The little figurines on the mantel are from the Carmanati palace in Venice



Against walls and woodwork of a faded terra cotta color has been placed the dining room furniture—reproduction of 18th Century Italian designs in green and gold covered with ashes of roses and gold damask. The side-board glass is blue. Oriental rugs in pastel colors are used in this room and all over the house

OIL JARS AS GARDEN ORNAMENTS

Their Romantic Origin and Ancient Garden Use Make Them Adaptable to the Modern Landscape Picture

E. ARMITAGE McCANN

THE most famous oil jars are perhaps those of the Arabian Nights entertainment, in which the forty thieves were hidden and duly killed with boiling oil by Morgani; or the widow's cruse, which Eliza caused to fail not, in the time of drought and famine.

But when one thinks of oil jars, the vision of an old formal Roman garden first comes to one's mind—angularly divided by low, square hedges with the loggia or summerhouse, a fountain for coolness, and a tree or two for shade. The oil jar, point in the ground, contains a choice plant, or is raised to show the beauty of its line. It is natural that one should find many of them in Italy, as, until recently, they were in daily use for the storage of oils and wines.

Pottery is, of course, one of the prehistoric arts, most likely the first, but as far as we know the Egyptians were the earliest people to use glaze and so make vessels suitable for containing oil or other liquids. They made them both plain and decorated with brilliant glazes glowing with iridescent color.

Oil jars were much used by the Greeks, and some of the best and earliest examples we have were found in Crete, which is a

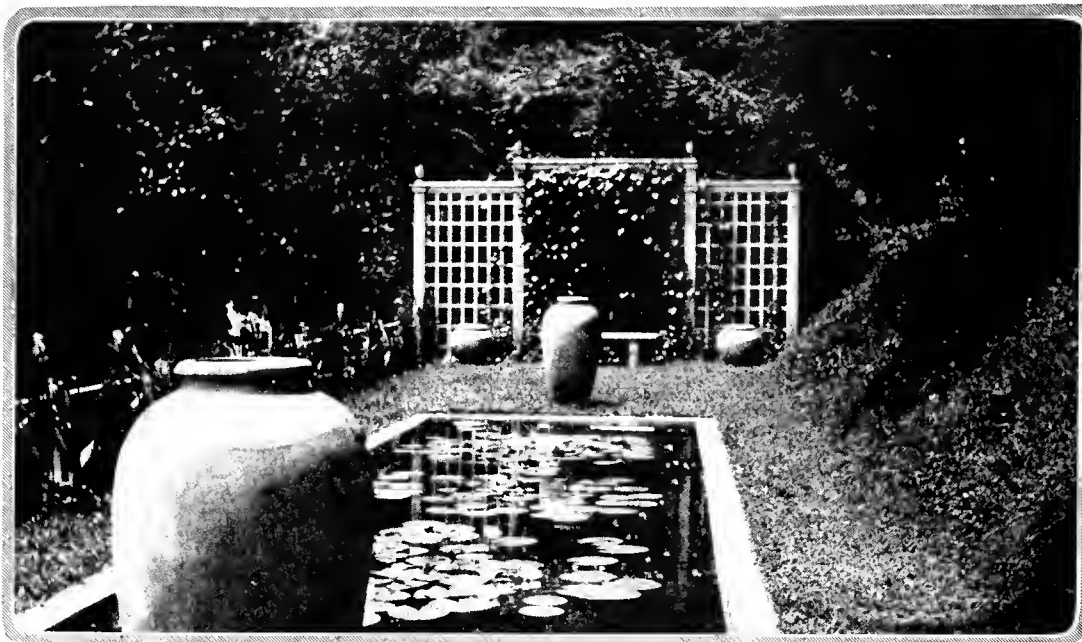
productive olive oil country.

The Roman jars, though best known, because they are more numerous, were much inferior to the Greek and were largely imitations of metal work. They were called Doliums and were made on a wheel, or built on a frame, if very large. The art of making them beautifully was lost from the fall of the Roman Empire until the 12th Century.

It is the Persian craftsmen of the 10th and 11th Centuries who have given us our finest examples; as in the other arts, they were preeminent. They were masters of decorative design and color and possessed a sense of the forms proper to clay, so that they made true clay shapes and not imitations of metal work.

Nowadays when beauty of form and line is being increasingly recognised and appreciated, we are using original designed jars or reproductions of older ones from our museums, for decorating our gardens and houses. They are placed in positions where their flowing lines will serve to relieve a monotony of plane surfaces and angles, where their cool colors, standing out against a dark background of verdure or glowing or soft color, will give

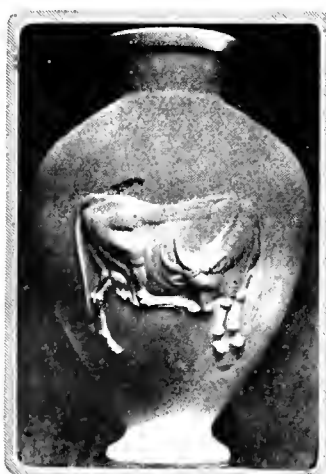
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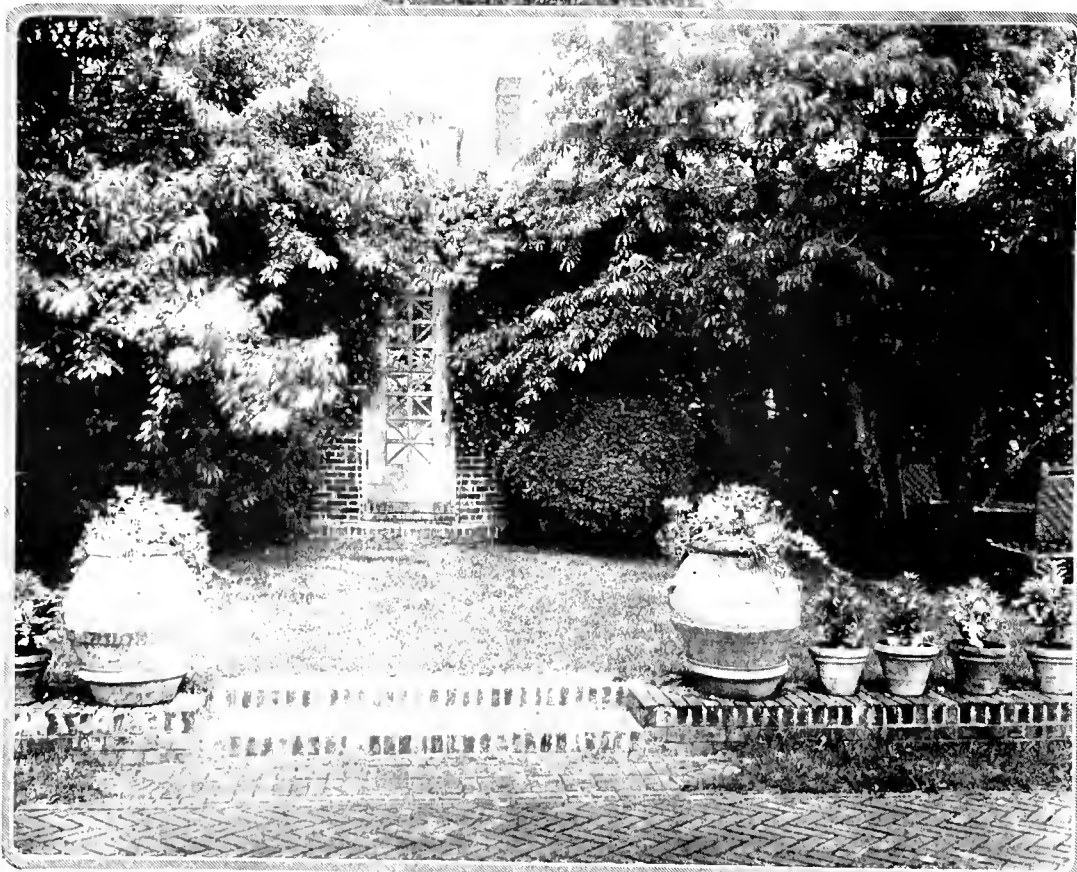
In the garden of G. S. Van Gilder at Knoxville, Tenn., a tall pottery jar stands at each end of the lily pool



The curves of these jars afford a pleasant relief to the straight lines of the pool's rim and the precision of the lattice



Among the garden statuary that Paul Manship designed for Charles Schwab's garden at Loretto, Pa., is an oil jar executed in a pewter-like material

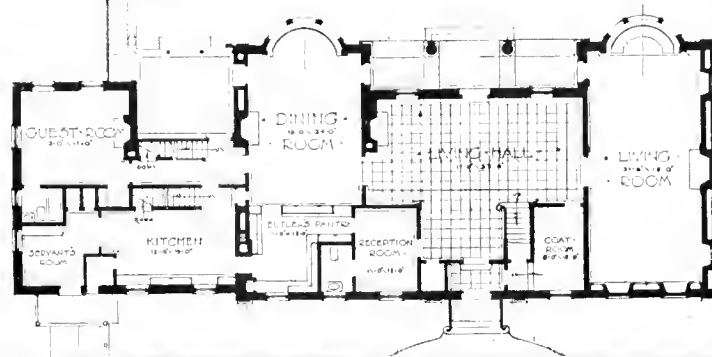
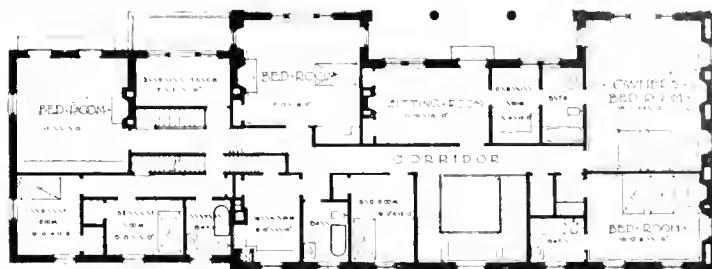


Hewitt



Copied from an ancient Egyptian alabaster jar is this reproduction. Courtesy of Galloway Terra Cotta Company

Oil jars, empty or with flowers, are most effective when placed as accents on terrace walks or to mark garden steps



As it is the official residence of a college with 2,000 students this new home of President Neilson is designed for entertainment on the first floor with a guest room quite separate from the family's living quarters, which are on the second floor

THE HOME of the PRESIDENT OF SMITH COLLEGE

Northampton, Mass.

JOHN W. AMES, Architect. LOUISE D. P. LEE, Decorator

The rear façade is a meritorious piece of designing, with its shallow bay windows and portico supported by tall columns, and its wrought iron balcony



The house stands on the top of a little hill and commands a view of the wide stretches of the Connecticut. A formal entrance is on this side

DECORATIVE TILES INSIDE AND OUT THE HOUSE

*The Banal and Hideous Products of a Previous Generation Have
Been Supplanted by Really Beautiful Creations*

HANNA TACHAU

IN the dark era of ugliness from which we have just emerged, so many materials, both decorative and utilitarian, were misconceived and misapplied that to our own age has fallen the privilege of reviving and bringing back to recognition some of the arts which were known and utilized so gloriously in the past. During the discouraging period of yellow oak and commercial stained glass, many of us received our conception of tiles from the hard, highly glazed products that were manufactured in those days, whose sole claim to recognition was their hygienic qualities which relegated them to the bathroom and kitchen.

But we are now beginning to realize the infinite possibilities of tiles when they are used distinctly as a decorative factor in the home, and as our understanding of and delight in color and texture grow, we will more fully appreciate this plastic material.

Tile Making Progress

In the last thirty years or so, America has been producing tiles that give the craftsman scope for permanent artistic expression, and also make it possible for these delightful bits of pottery to lend themselves to a more imaginative and decorative treatment. Formerly, what is known as "dry press tile"—those pressed from a die by machine—were manufactured for utilitarian purposes, and, as in all machine-made products, their surface is both hard and unsympathetic; but the plastic tile allows the craftsman freely to model his design in the clay, and tiles emanating from these hand-made moulds possess unique individuality and charm.

The Grueby Pottery Company was perhaps the first in this country to attempt to design tiles that would redeem their rather negligible reputation and place them once more in the acknowledged position they once

occupied. The soft dull finish, so velvety in texture, was accomplished by firing, which was a distinct departure from methods hitherto employed, and the modeling then, as now, was done by hand. But it is to the scientific experiments of Mr. Henry Mercer, archaeologist, anthropologist, traveler, explorer, curator of American and prehistoric archaeology at the

University of Pennsylvania, who afterwards became a master potter, that we owe our first real revival in tile making. When gathering together a collection of apparatus used by the early Pennsylvania German potters for the Bucks County Historic Society, he became keenly interested in resuscitating their beautiful but lost art and in the process of experimentation, in which Mr. Mercer himself learned to master the potter's craft, he determined to carry out his tests in his own potteries. He soon found that the native red clay, too soft for making clay household utensils, was splendidly adapted for tile making, and he felt that, with the restoration of open fireplaces in the home, there was a growing need for ornamental tiles rich in color and interesting in design and texture.

Realism and Beauty

Though he introduces human figures and objects associated with human life, and often tells a story or traces the progress of a life of a people, as is depicted in the pavement of the Pennsylvania State Capitol, Mr. Mercer always creates his effects by presenting the decorative scheme as a whole, the details becoming but a part of the ceramic tracery; and when one looks more closely, one finds not realistic presentations of people and things, but suggestive forms that are essentially decorative in character. Thus, when the individual units of design are placed in their setting of concrete, the effect is like the scintillating brocade patterns in ancient tiles, yet with a freer play of light.

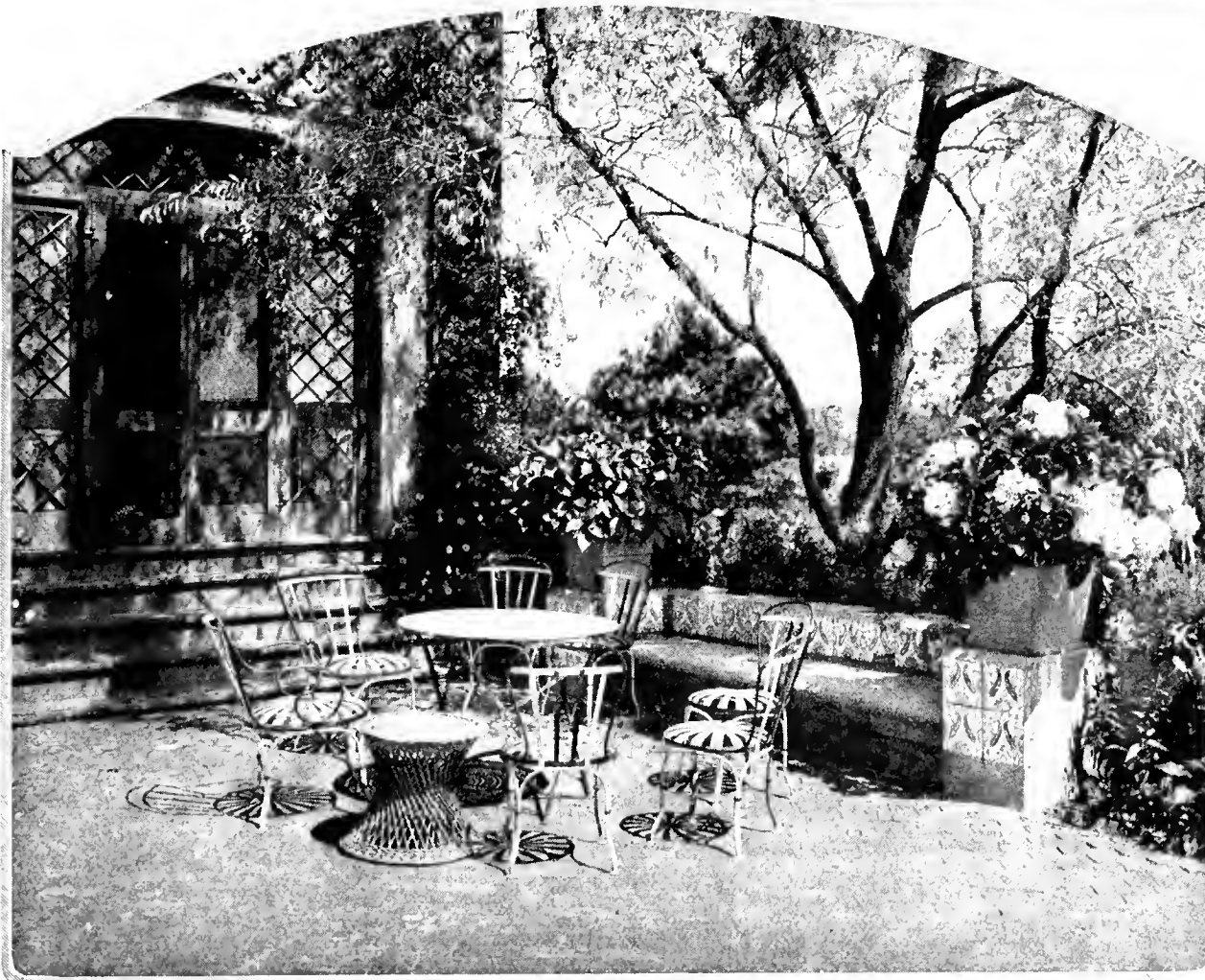
The Rookwood Potteries, so well known in the artistic world for their unique and beautiful departures in ceramics, have also devoted their energies to the production of tiles that are perhaps more delightful in design than varied in texture, but their colors, rich in



A garden wall entirely constructed of glazed tile would be undesirable, but when tile is mixed with other mediums it produces a charming effect out-of-doors. The rough stone of this garden wall is relieved by the tile insert of the swan and other parts of the fountain



The texture and color of tiles in a corridor leading to this garden loggia mark a transition between the more sombre tones of the house and the greenery of the out-of-doors. Their shape gives a pleasant diversity of design to the floor



Tiles used in conjunction with marble have given this hallway floor a relief of color and form that tile alone or marble alone would scarcely have given. Such a floor affords a contrast with plain plaster walls, the proper environment for tiles

yellows, browns and reds, take their quality from the clay which is entirely American, coming mostly from the Ohio Valley. California contributes the Batchelder tiles that are equally persuasive whether glazed or unglazed, and The American Encaustic Tile Co. is showing designs that bring fresh hope of what this country is capable of producing if given the proper opportunity and stimulation. Many of these designs are inspired from old patterns, adapted to the more modern demands
(Continued on page 84)

In both their native land and in Spain the Moors used tiles extensively for garden enrichment. They are high in color and intricate of design. While it is not advisable to use them too extensively in American gardens, they have a place that no other decoration can fill

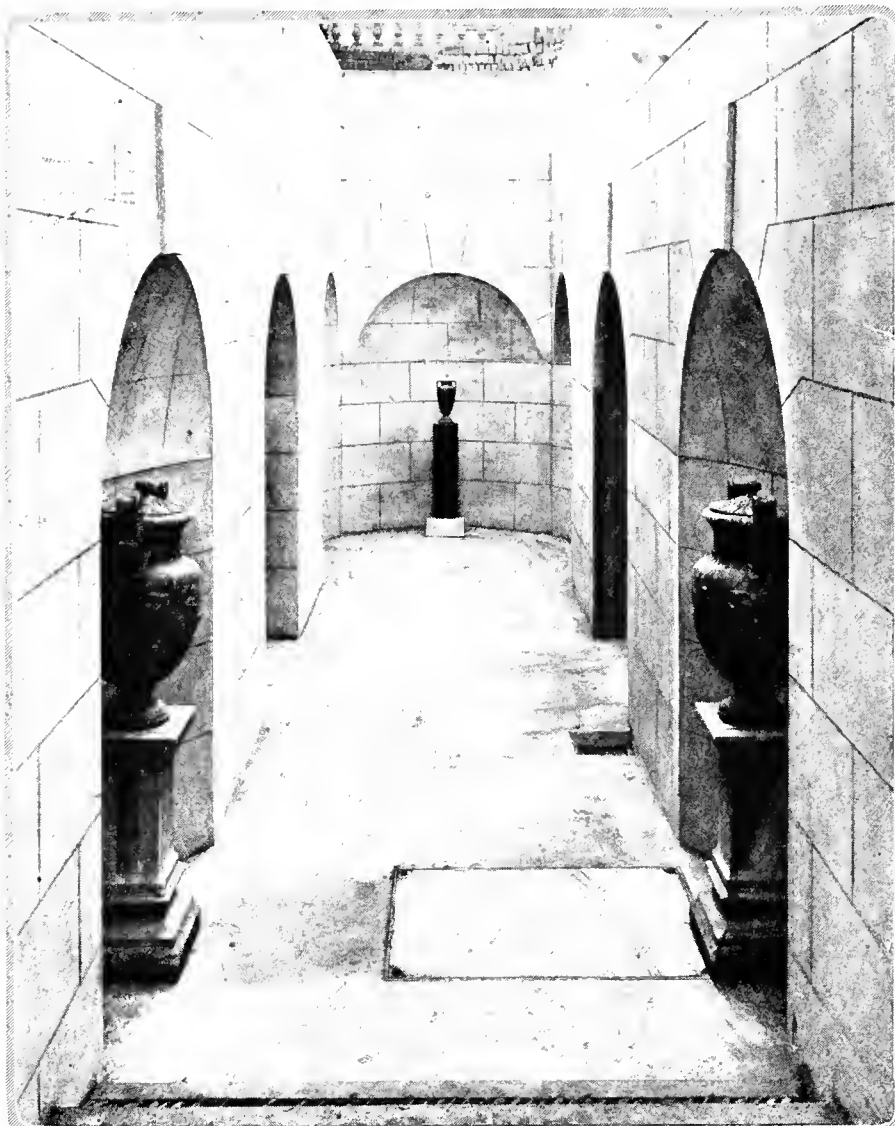
THE NICHE IN THE SCHEME OF DECORATION

It Is An Architectural Detail That Can Be Used for the Enrichment of the House Both Inside and Out

PAUL HOLLINS

THE decorative value of the niche has been appreciated ever since the time of the Romans. Architects have used it in every position and in almost every type of building. The niche has its place both in public and in domestic architecture; it can be used on the exterior of a building or within it; it is as effective in a church as in a private house. The domed top and concave back satisfy the eye with their rich yet simple forms, whatever may be the size of the niche or wherever it may be introduced into the architectural scheme. Its value lies, of course, in the relief it gives to a blank wall or façade. It creates a pocket for shadows and affords the sense of a desirable third dimension.

The accompanying photographs illustrate the felicitous employment of various types of niches within the house. The one exception shows the use of niches in what is neither the interior nor the exterior—in the area-way of a town house, where the deep, narrow ravine of an area with a forlorn outlook has been transformed into a sunken passage-way of unusual architectural beauty.



In New York houses of the old brownstone era the tall, shallow stairs niche was quite common. Originally designed to hold a piece of statuary and to give the expanse of the stairs wall some dignified relief, it is now rather scorned as belonging to a dark age of architecture. For a matter of fact, this stairs niche is a pleasant detail. The interior can be gilded or silvered, throwing a spot of light into the darkness of the hall. If a piece of statuary or a vase in color to harmonize with such a background is placed in this stairs niche an interesting and unusual effect is given.

The corner niche that serves for a china closet is quite common in our early houses and in their modern reproductions. It is a classical detail and, as in all classical expressions, great care should be taken to have the details refined—the scale in proportion and the decorative elements of a fitting delicacy. Otherwise a niche of this sort will dominate the room and be inharmonious.

Of the details used in these niches the shell top is the most



Of all unpromising subjects an area in a city house is surely one of the most seemingly hopeless. This forlorn spot was transformed into a passage of unusual merit by niches adorned with vases on pedestals. Sir Edwin Lutyens, architect

(Left) Into the middle of a row of cupboards in a store room was introduced this niche for china. The doors on each side are decorated and the back of the niche is left uncovered, giving it a greater sense of depth

(Right) The tall, shallow stairs niche is quite common in houses built around 1870. Although we are apt to scorn it, this type has decided decorative value when it is filled with a piece of statuary or an unusual vase



popular. It can be either plain or elaborate according to the style of the room. In this type especially is refinement of detail requisite.

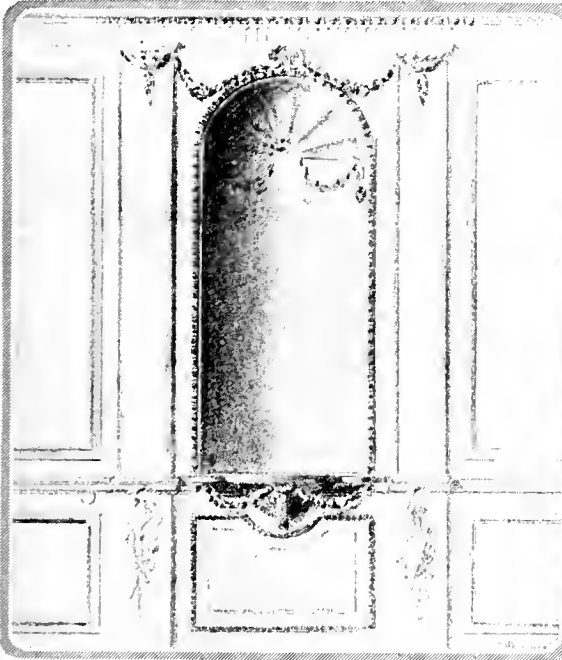
An example of such refinement of detail is found in the niche designed by Leoni in 1720 for an English drawing room. It is a remarkable specimen of 18th Century work set in a perfectly designed classical environment. The plaster moldings and ornaments all serve to set off the curved recess and its beautiful shell-patterned dome. The uses to which niches can be put are various. They should not as a rule be left empty; a niche is meant to accommodate something. Statues have their place, especially in exterior niches.

Interior niches may be treated in several different ways. One sees examples of niches containing clocks or a single tall china jar, which correspond to the traditional statue. Many people prefer to fit their niches with shelves, sometimes even with a glazed door, and to fill them with a collection of rare china or glass. One such niche has been very effectively used in a living room where the interior of the niche was painted Chinese vermilion to give background to

an unusual small collection of green Chinese ceramics.

In many dining rooms it serves naturally as a china closet, a pair of niche cupboards in opposite corners giving a pleasant balance to the room.

Some niches are extremely difficult to fill adequately with anything but a statue. The difficulty is, of course, to find your statue. Modern marbles are not always satisfactory, and in their stead one might pick up occasionally at sales of antiques pleasant examples of 17th or 18th Century stone work. Unfortunately most of such work is better fitted for out of doors, in the garden, or in exterior niches. Bronze statuary, where price is not a problem, can find a fitting background in a niche. For ordinary occasions, however, one must fall back on the big china vase or jar. If it has no especial merit as a ceramic, the jar may be kept filled with flowers and with dried grasses in winter. No especial rule can be laid down for the treatment of the niche save that it be given sufficient architectural prominence in a room, neither overshadowed by other details nor so predominating in the room as to detract from other decorative details.

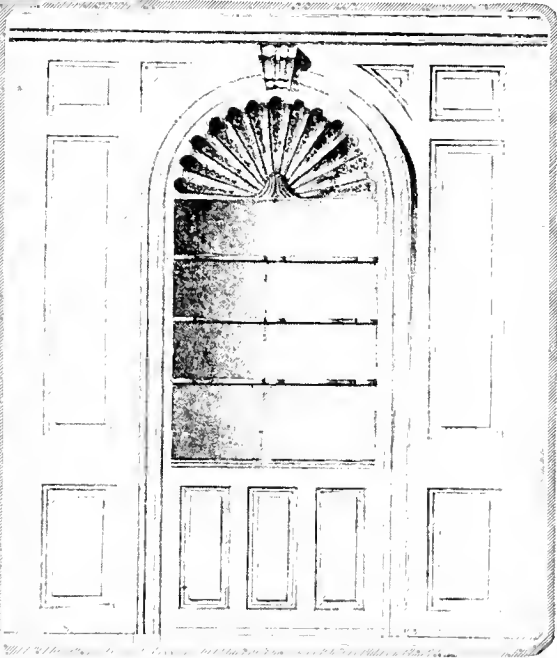


The shell-patterned dome is an ancient enrichment of the niche and it and its variations are often found in modern work. This example is in an English drawing room and was designed in 1720 by Leoni



The success or failure of any niche depends upon the refinement of its detail. Too much ornament or too little will spoil it. Flower swags ornament this niche sketched by Katherine G. Hartshorne of the New York School of Fine & Applied Arts

Applying the niche design to a corner cupboard was a favorite device in early American houses and is properly reproduced today. It is usually built of wood and fitted with shelves for china



To relieve the wall in a paneled room one might introduce a niche. In a drawing room the shelves could hold a collection of rare china or jade and Chinese crystal. From a design by D. Satels of the New York School of Fine & Applied Arts

THE PAST AND PRESENT USE OF MIRRORS

So Obvious Are These Worthwhile Reflections that We Often Do Not Appreciate Their Value in Decoration

MARY H. NORTHEND

THERE is fashion in mirrors just as there is in furniture. Five centuries ago they came into vogue, and they have remained distinctive in style ever since. So important a feature have they proved that the greatest designers of all times, realizing their worth, have given much thought to evolving odd shapes and unusual frames. The latter range from plain wooden ones to gilt filigree, and from picture designs to Chinese representations done in color with black lacquer frames.

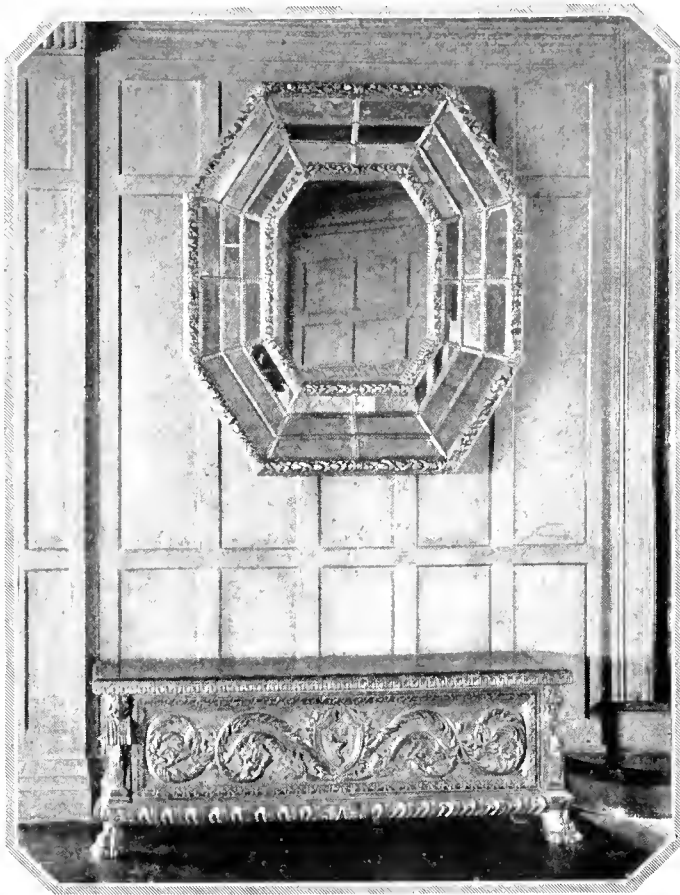
It is the evolution of the mirror that has given to the designer of the present day a varied groundwork upon which to elaborate, and although we realize that they have sometimes been changed to conform to modern requirements, yet underneath each and every motif one is able to discover some trace of the old-time art.

We are often tempted in furnishing our homes to turn to the odd types of the present time, but we do not by any means neglect the old Colonial looking-glasses that were so popular in great-grandmother's day, for we know that the master craftsmen of yesterday have never been superseded in their art. Fortunate is he who has treasured, possibly tucked away under the eaves, one of these genuine antiques, for even though it may have become defaced with time and hard usage it can be restored to its original beauty through the use of a good wood polish and a coat of paint or gilt. And there is a fascination, not only to the antiquarian but to the modern enthusiast, in the tracing of the ancestry of many of these old mirrors which have been connected with history and are surrounded with a wealth of interesting legendary lore.

Early Types

The first looking-glasses, which were of Venetian origin, were simple panels of glass used as inserts in the wall. Today we frequently discover in the large plain sheets of glass which ornament our chimney breasts, framed only by a panel, the same thought, enlarged upon to give life and character to our rooms.

Not all these chimney breast mirrors are plain in surface. Rather are they



Unusual reflections are given this hallway by the octagonal mirror and its perspective mirror frame

broken into small panes and ornamented with tiny gilt rosettes, and they generally top an elaborately carved mantel, often decorated at either end by pictorial flower themes or polychrome ornamentation. This type of mantel glass can be produced by utilizing old mirrors that have long lain dust-covered under the eaves, for the decorator of today has discovered the art of cutting out the unbroken places to fit them into mirrors such as these. There is a historic atmosphere surrounding a mantel glass of this type, and it is in the employing of discarded bits kept only for sentiment's sake that the modern housewife rejoices.

Mirrors, more than any other feature of the house, lend themselves to the successful working out of decorative schemes, producing effects that add much to the interior finish. Let us take for instance an apartment. Through the use of a mirror judiciously placed, reflections are made that give to the small room an air of spaciousness and depth, while to a dark, gloomy room a touch of brightness is added. Possibly in the latter case a beautiful vista of an outdoor garden or a far-flung landscape effect may be reflected in the mirror's surface. Just a bowl of flowers or a single rose rightly placed will throw a glint of color into the mirror surface that seems to light up the whole interior.

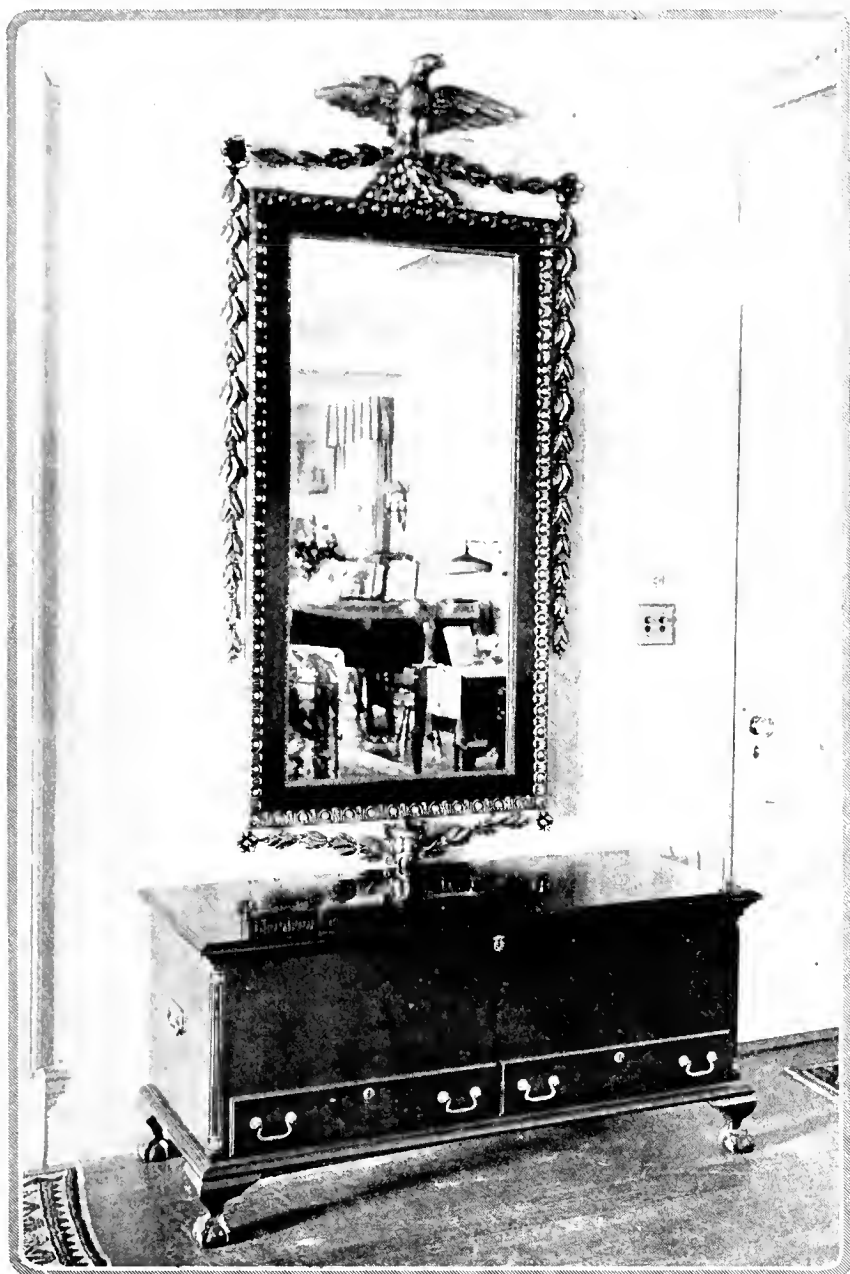
Modern Uses

First aid to the toilet, as in olden days, is no longer the primary use of the mirror, and it is therefore not imperative that it be placed solely on the wall, overhanging the dressing table. Dashes of color lend environment to any room, no matter what its location, and a mirror should be so arranged that it will catch some attractive object rather than show a plain surface.

Sometimes the mirror acts only as a foil to show off an elaborately carved frame or possibly a Dutch picture introduced into the upper panel.

Originally mirrors were made only in small pieces. Today these small-piece mirrors are combined to make a large grouping. Rosettes mark the corners. It is a French style





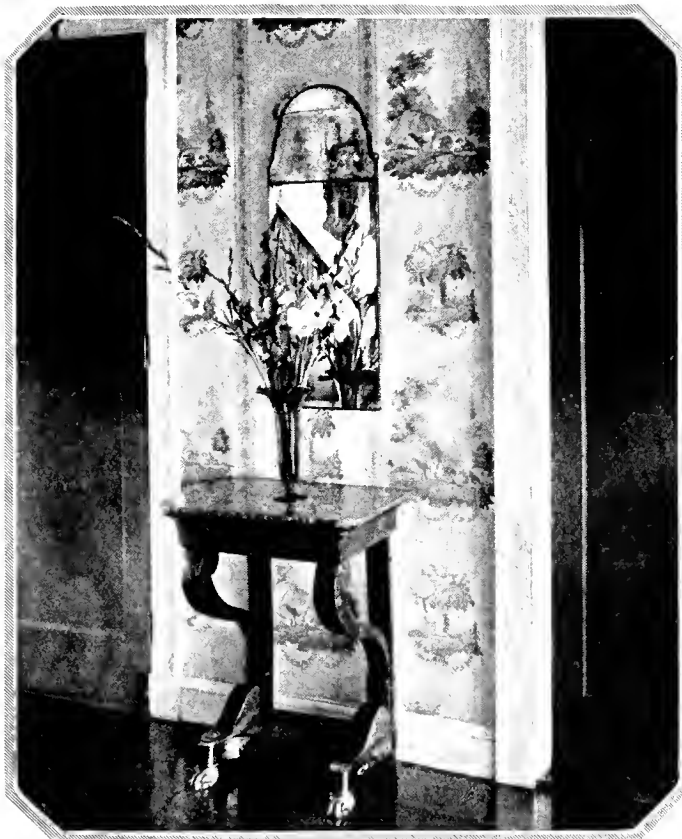
For Colonial homes where early American furniture predominates and space permits the Constitution mirror makes, with a chest, a charming hall group



Plate glass mirrors set in a corner without frames above a draped and well appointed dressing table have both utilitarian and esthetic advantages

Mirror frames are of the greatest importance and should be carefully considered in conjunction with the furnishing of a room. Fortunately we have a great variety to choose from, making it possible to secure one suitable for almost any decorative scheme. Not necessarily need the mirror conform to the period of the room furnishing. It would be absurd to say that a Colonial mirror should be used only with that type of room, for there are many other instances where it is most appropriate. This is especially true of the Constitution mirror which came into vogue just after the Revolution. This type is very popular for hall decoration and fits admirably into panels, but it needs underneath it a low piece of furniture such as a handsomely carved Italian chest or possibly a period chair. As the frame is mahogany with gilt ornamentation, naturally a mirror such as this stands out most prominently against a plain wall surface, a figured paper detracting materially from its charm, for, like a painting, it depends upon the background to individualize it.

The plain banded wooden frame of the first era of mirror use is seldom found now, for it lacks the ornamentation which is considered so necessary at the present time. It is also practically impossible to procure a frame of glass, although crystal is often introduced into a



A Colonial mirror with an etched glass panel above, hung over a late American Empire console table, comprises a combination that is reminiscent of the past

wooden frame to give it sparkle and life. Brass, ebony, carved oak, olive and rosewood, all of which have been fashionable for frame design in the past, are still in use, the wooden ones being much more effective when gilt or painting in strong tones is employed.

Chinese motifs, which are occasionally

found, are generally confined to the Queen Anne period, and are finished with dark backgrounds to bring out forcibly the vivid colors of the paintings. We may consider that we are introducing a new idea when we design frames with polychrome ornamentation or when we finish them in color to harmonize with the color-note of a special room, but we have only to go back to old Italian pieces to realize that painted frames are not a modern innovation. Gilt and colored lacquer mirror frames were also popular in the Adam period.

When mirrors first came into existence mirror glass was scarce, and this fact accounts for the divisions found in the early ones. Then, as glass became more plentiful, large sheets cut into various forms and designs were used, although the small ones still remained in favor.

As frames grew larger and more ornamental in finish, small-sized mirrors were much sought after, for space had to be taken into consideration. This style is very popular to-day and is used both in antiques and reproductions. Considerable variety is to be found in such mirrors, so they are available for many situations.

There is only one place in the hall where mirrors can be hung, and that is at one side

(Continued on page 70)

NATIVE SHRUBS FOR AMERICAN HOMES

Some of the Sorts Which Are Especially Adapted to Use in Effective Plantings

H. STUART ORTLOFF

It is said that a prophet is without honor in his own country, and the lover of Nature can very easily apply this saying to our lack of appreciation for native plant material. We have been under the spell of the silver tongue of the nurserymen's catalog for so long a time that we have only just begun to realize that many of the garden favorites of Europe which we have admired and imported originated in this country, although their value as plant material was first realized by the nurserymen of Belgium and Holland, who have lined their pockets with snug fortunes which by rights could and should have been in this country and to the credit of our American nurserymen. Now that the Government has clapped on a strict quarantine in order to prevent the possible spread of plant disease which might come in on imported stock, we have to look around and take an inventory of what we have at hand to beautify our gardens, and to add new charm and interest.

The result must be somewhat of a surprise to those of us who have depended so long on the judgment of others and accepted as final what the market offered, and who, consequently, had no idea that we have such a wealth of beautiful things in our woods and meadows. It is true that some have realized and made use of the possibilities. Olmstead, Senior, one of the fathers of American landscape gardening, used the meanest and humblest of native shrubs and plants to plant large masses of color and obtained his wonderful compositions. It is the followers of this leader who are striving to give to America a distinctive style of landscape gardening, the honestly "naturalistic" style.



Where an evergreen background with varied skyline is desired, native cedars will prove excellent material. They are perfectly hardy and wind-resistant, and hold their color well

Both pink and white dogwood blossoms will lighten the plantings in early spring before the leaves appear. These two varieties are native American trees well worth using, especially in informal arrangements



Our gardens have become rather monotonous because we have been content to use over and over again the usual spirea, deutzia and syringa, which the nurseries have been handing out year after year, never varying because the market never did. The surest way to compete with and rectify such a condition is to bring before the gardeners new materials, and have them become thoroughly conversant with them. Then they will begin to demand these things from the grower, and as his business success depends on public demand, he will begin to grow and supply us with these things. It is possible to dig up many native plants and bring them home with a little soil and care, but how much more convenient it is to purchase them from the nursery and not dispoil the beautiful native scenery of our hedgerows. (Continued on page 68)



The smooth sumac grows from 3' to 5' high and bears dense pyramidal clusters of flowers in June and July. Its leaves turn scarlet in autumn

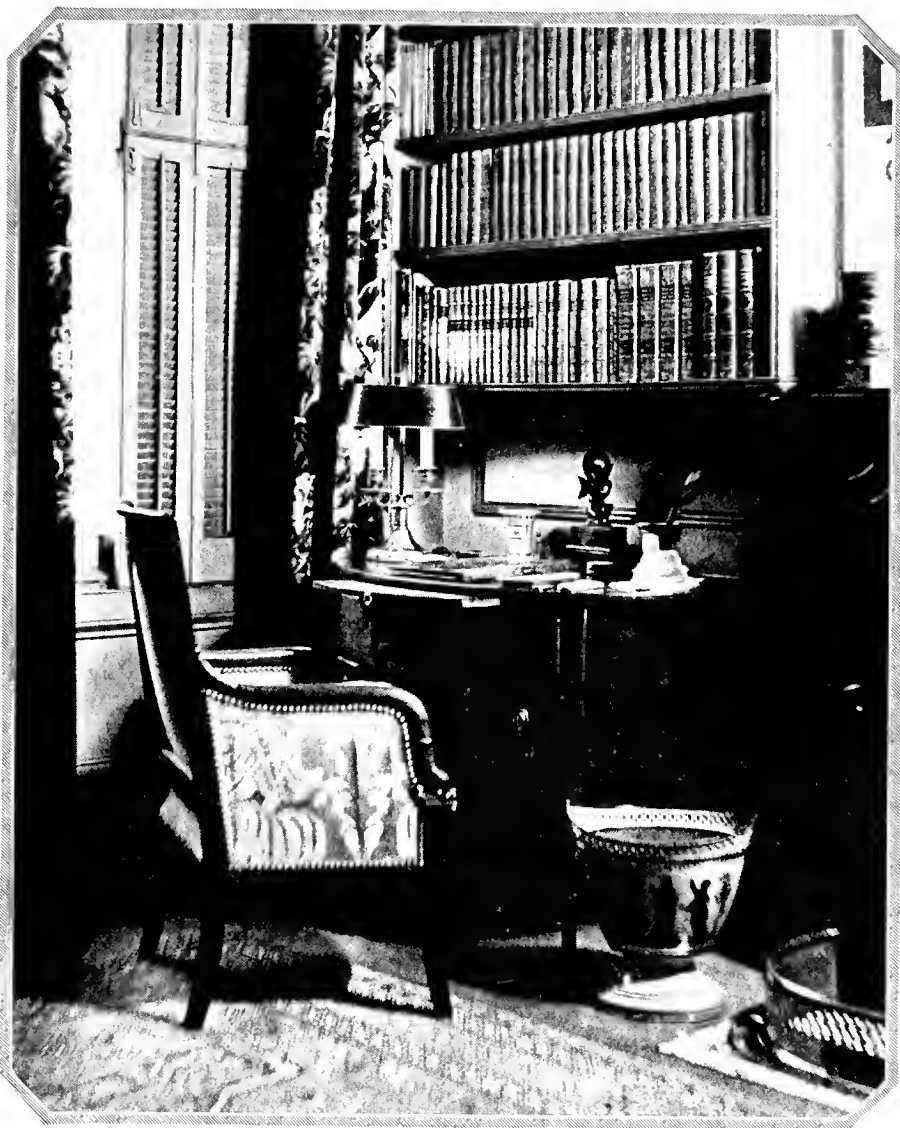
PLEASANT PLACES *for the* PRIVACY of GUESTS

*Comfortable Corners Where Those Who Value Solitude Even in a Crowd
May Enjoy a Few Moments of Peace Apart*

CAROLINE DUER

NO matter how much hosts love their guests, or guests their hosts, there are moments during every visit when to be alone in some quiet place is most refreshing to the minds of both. Hosts can easily obtain seclusion. The house and its habits are theirs and they can disappear with a suggestion of being, like Eve, "on hospitable thoughts intent." But if the guest disappears for any length of time, and is found shut up in his room, he is likely to be considered ill, or displeased, or simply bored by the way he is or isn't entertained, and the impression created may be unfortunate. Of course modern manners are much easier than anything calling itself manners used to be, but even modern manners may demand a more constant gathering of the company as a whole than is entirely agreeable to each member of it.

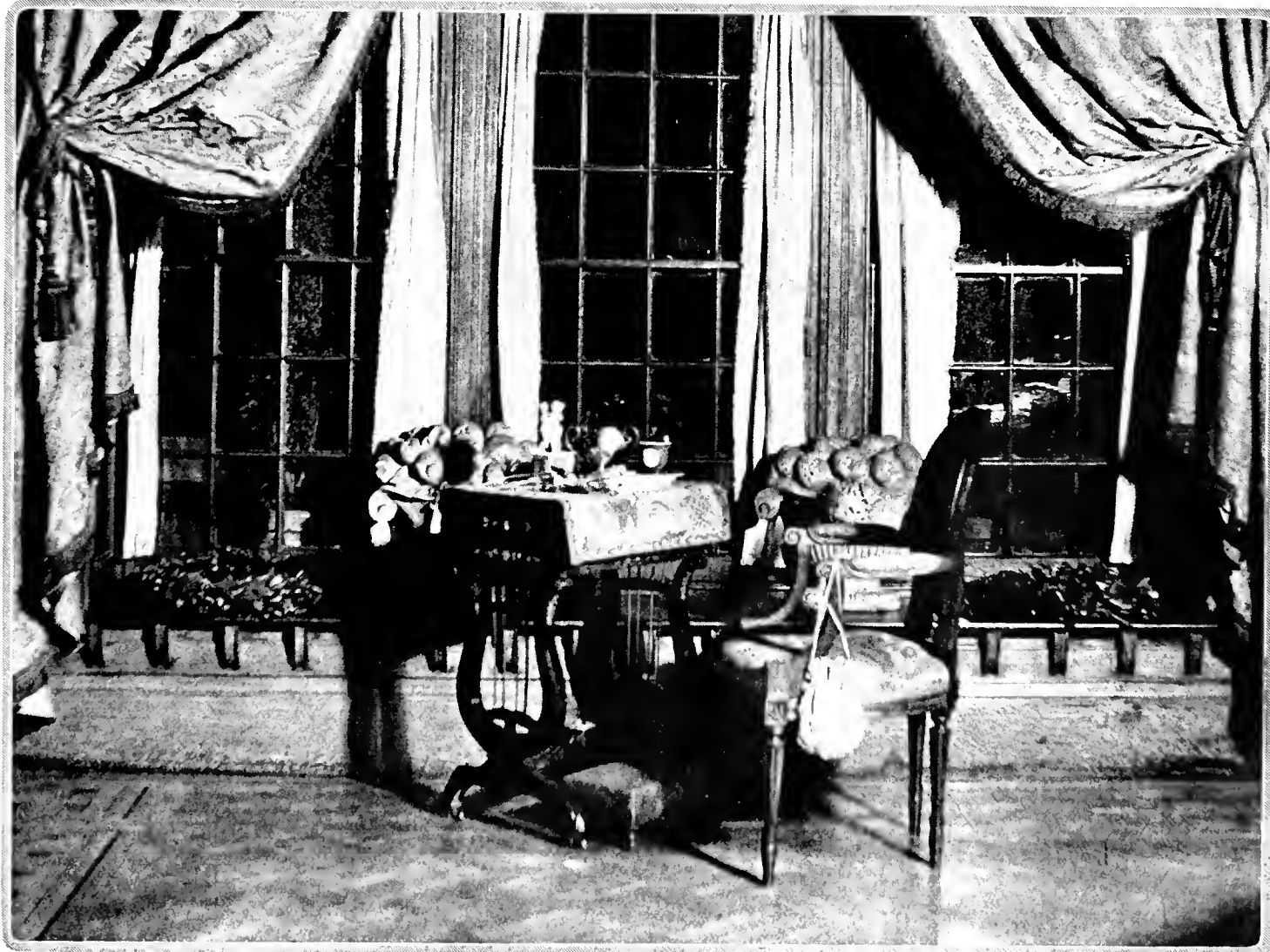
How pleasant, then, to be domiciled in a house where there are certain corners in which the solitary find a welcome solitude. Few people are at their social best in the morning, and for those who do not



care to breakfast in their bedrooms (as some hospitable families do) or downstairs in company (as some other hospitable families do) an upstairs sitting room, with plants and flowers about and one's fruit, egg and chocolate temptingly arranged on a charming little table, would have a calming effect. It would raise the spirits and give the most hermit-crabbish of guests a good send-off for the day.

Then a desk in the library, with a window to the left of one—as a window near any writing-table should be—is a convenient thing; and a comfortable chair and large waste-paper basket seduce one into reading and tearing up all the letters one has put off reading and tearing up for a week. The well appointed desk with plenty of elbow room invites long delayed answers, and perhaps they will be pleasanter answers for being written in such charming surroundings. One hopes that among the books on the shelf above one's bowed head there may be a dictionary to help those to whom spelling has ever been a bar to composition.

The desk, chair and waste-paper basket in this library are all Empire. The curtains are green and brown



Rose hangings and rose brocade on the chair, an Empire table and table-service make this room charming

THE DOVE COTE'S PLACE IN THE GARDEN

In England and On the Continent We Find the Earliest Examples of This Architectural Pigeon Box

COSTEN FITZ-GIBBON

DOVE cotes or pigeon boxes, both in their way are distinctly useful. One can be beautiful and useful, and the other may be an eyesore. There is no intent in this place to present a treatise on "keeping pigeons for profit." One cannot refrain, however, from submitting the suggestion, especially in these days when the feeling is so strong that everything must be turned to account, that the keeping of birds is a domestic enterprise that may be well worth while from the purely material point of view and, at the same time, compatible with architectural interest and enhancement.

In this respect, we may profitably take a leaf out of the experience of past generations and apply the lesson to very good purpose. On the first score, one need not do more than remind the reader that pigeons and squabs afford a delicious item of food supply and that their rearing does not involve an inordinate amount of trouble. On the second score, it is not amiss to point out that one probable reason that pigeon keeping is not more in vogue is the notion that their housing is wont to necessitate an unsightly structure on some part of the premises.

It is exactly in this latter connection that attention is directed to the accompanying suggestive illustrations, which should be sufficient to dissipate that fallacy. The dove cote as an architectural feature is usually the sign of an economic system of many centuries' growth, so that for the best examples we naturally turn to England and the Continent. The great Norman *colombiers* are already famous, so that we may focus our attention upon equally interesting structures of England and Italy.

Pigeons and Crops

The pigeon ever had the reputation of being a bird injurious to the farmer's crops so that it was a recognized necessity, in the days when intensive farming, prolific production, and scientific feeding were not understood, that a limit should be placed upon its numbers. The building of a dove cote, therefore, was a privilege reserved to the lord of the manor, or for those to whom he might give a special permission, and the presence of

a dove cote almost always indicated a residence of manorial rank. Under present conditions of farming and feeding it is not difficult so to regulate pigeon keeping that whatever depredations the birds commit will be outweighed by the advantage they bring.

Early Types

As the pigeon was an important food item, especially in winter when fresh meat was difficult to obtain, the dove cotes were designed to accommodate a large number of birds. One of those illustrated will house two thousand. The common shapes of dove cotes are square, oblong, round, hexagonal or octagonal and, as the illustrations show, they were built with an eye to architectural values. The doors were usually low so as not to interfere more than necessary with the nesting space. The walls outside were commonly of unpierced masonry, save for one or two windows, while within were many nesting holes.

In some instances the nests were reached by a revolving ladder attached to two horizontal arms—set in different planes to give the ladder the requisite angle—and the arms turned upon a central upright post. This contrivance could be swung to any position desired. In other cotes straight ladders, resting on the ground, were moved about as needed, or the nests might be inspected by climbing up the face of the wall, the holes themselves serving as hand and foot holds. The birds went in and out by way of the lantern at the top or, sometimes, by way of windows when there was no lantern. So much for the mechanism of the structure.

Now for the purely architectural side of the matter. It is perfectly obvious how appropriately buildings of the type illustrated may be used, quite independently of their utilitarian function, either as garden adjuncts—in much the same way as gazebos—to give desired architectural balance and emphasis to a scheme or to



The Norman style of colombier has been reproduced on the estate of Otto Kahn at Cold Spring Harbor, L. I. Delano & Aldrich were the architects



In Italy one often finds the dove cote in the upper story of a pavilion wing, as in this example at the Villa Emo at Fanzolo, near Treviso

terminate a vista, or else as effective units in the composition of farm building groups, a branch of planning that might well receive more study than it generally does from the laity.

Where it may not be desirable to construct separate cotes, dove holes may be provided in the walls of barns or outbuildings and it is possible so to dispose them that they form a diapered pattern of emphatic decorative value, as in the barn shown in one of the pictures. Or again, when it is preferable to use a small building in conjunction with some other purpose, it can be so arranged that the upper part can be assigned to the pigeons while the lower is devoted to other uses.

In Italy, instead of erecting dove cotes as independent structures, it was a frequent practice to utilize turrets, the upper part of towers, or the top story of flanking pavilions—as at the Villa Emo at Fanzolo, or the Villa Giacomelli at Maser—in which to domicile the birds.

In whatever way one elects to employ the dove cote, we must recognize in it an element of combined utility and architectural value not to be overlooked.

As a factor in the landscape scheme the dove cote can play a pleasing rôle. It is often placed at the back of a kitchen garden, providing a sunny south wall for espalier fruits. Its unbroken facade furnishes a good surface for vines and a background for shrubbery planting or ranks of the higher perennials. And because of its manorial associations it gives to a country place a desirable sense of age and an air of completeness.

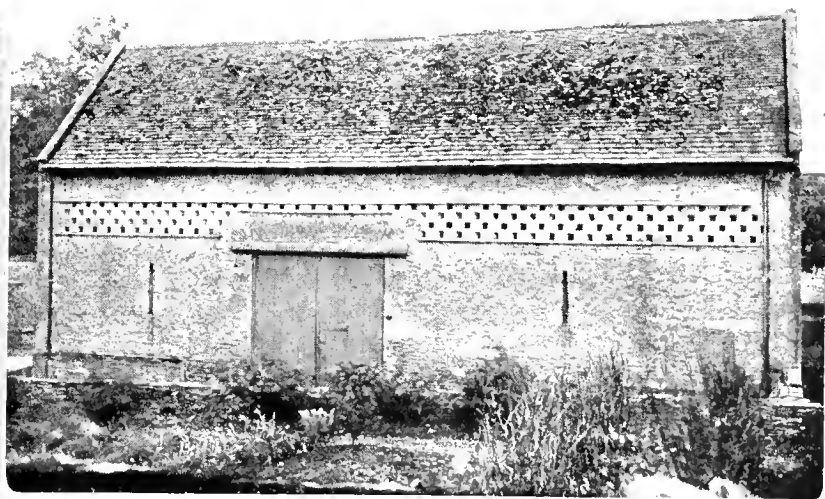


(Below) By making dove holes in the gable of a barn or outhouse, provision is readily afforded for pigeons. This was the simple device used on an English farm in Gloucestershire



In England and the Continent a building was often especially built for doves. This English example houses 2,000 birds. They enter by the lantern in the roof. The door is low, saving space for nesting holes

(Left) The Norman type is circular or turriiform, a pattern also found occasionally in England. The dormer window is for light and air. An open lantern at the peak affords entrance to the birds



A decorative note is given this English dove cote by the four tiers of dove holes running in a checkered band across the wall. Slits afford sufficient air circulation. This might be applied to an American barn. It is not advisable to use it in a garage where noise and oil fumes would disturb the birds

CARD TABLES AND THEIR ACCESSORIES

They may be purchased through the
HOUSE & GARDEN Shopping Service,
19 West 44th Street, New York City.



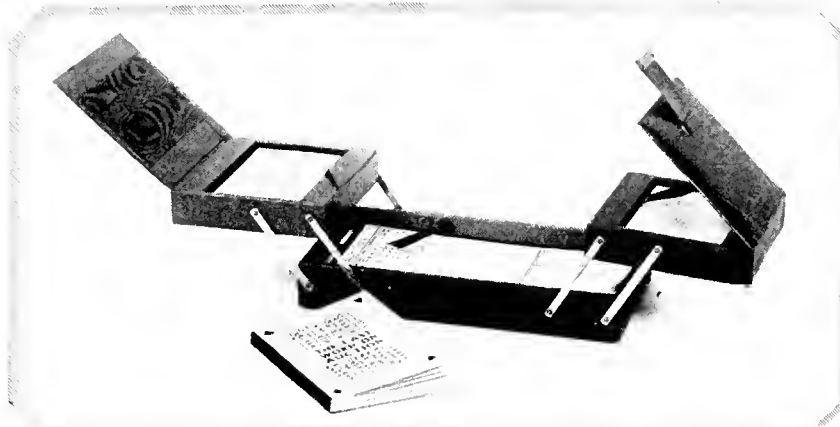
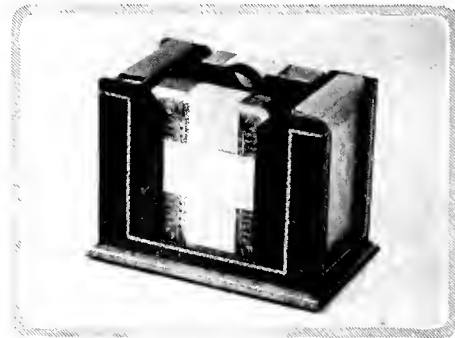
This revolving mahogany case holds 200 poker chips and 2 packs of cards and has a leatherette cover. \$17.75

For a game of bridge on a porch or terrace comes this white enamel, chintz covered, folding card table, \$8.50

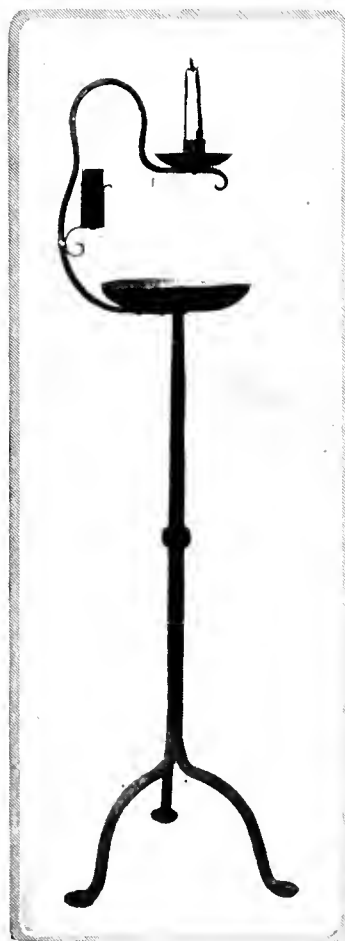
A stand for 4 packs of cards comes in colored calfskin in pastel shades with gold line decoration, \$14.75



A card table cover that snaps on is made of black sateen with a colored stencil design in the corners, \$5



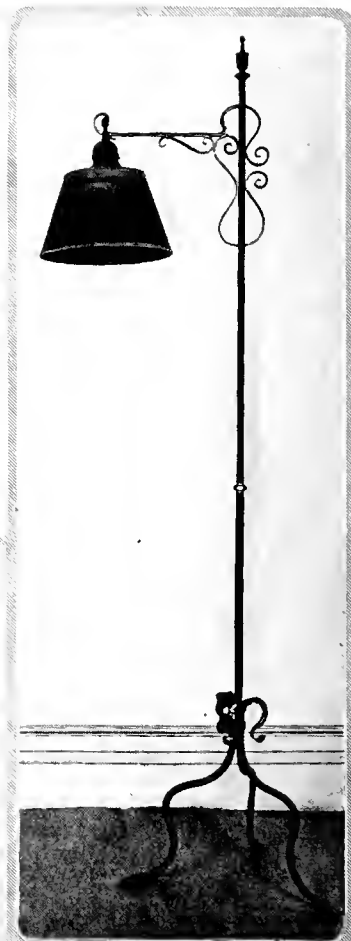
Cards, a score pad and the latest Auction rules, are kept in this calfskin case which is available in blue, rose, purple, tan or green lined with moiré to match, \$27.50



(Above) A smoker's stand 36" high is of wrought iron with a glass ash tray, \$15.50



This mahogany table has a green baize top and set in score pads under glass, \$26.50

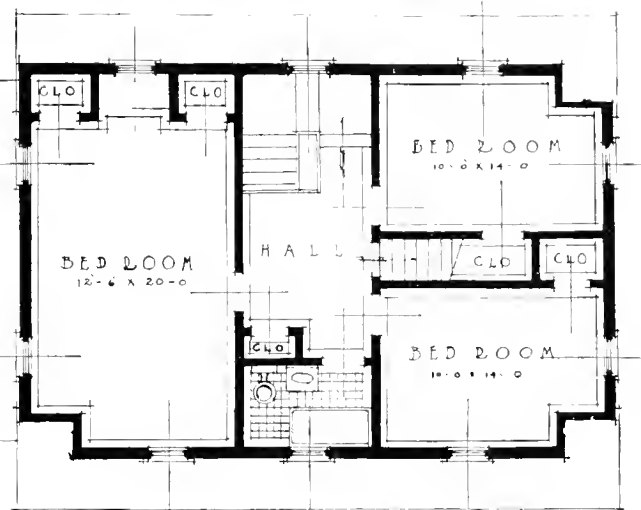
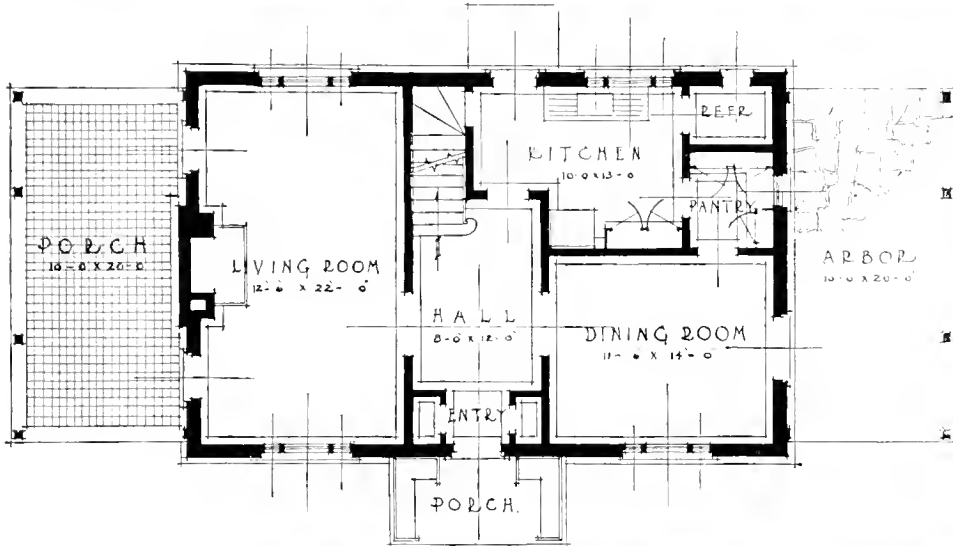


A wrought iron and gilt lamp, 64" high, with decorated parchment shade is \$25

Hammered silver-plated clip-on ash trays are \$3.15, which includes the 15c tax

A GROUP of SMALL HOUSES

For a small family, where a maximum of livable rooms is desired, the Dutch Colonial design is suitable. This example is the home of Gordon Stewart, Beechhurst, L. I. Frank J. Forster, architect



A simple disposition of rooms on the first floor makes for comfortable interiors. The arbor at one end is a pleasant detail. It balances the living porch

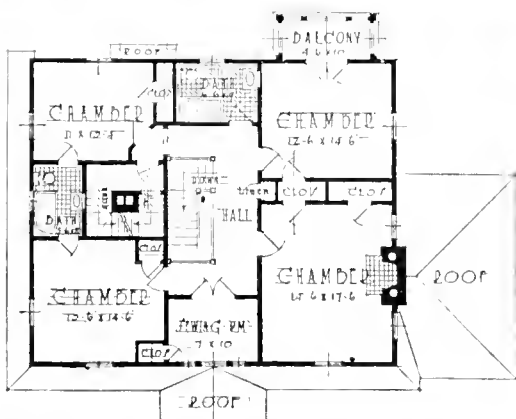
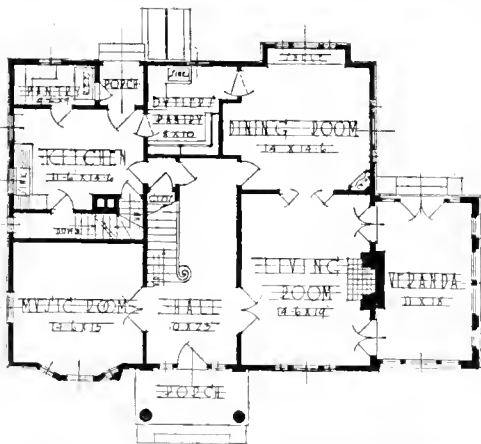
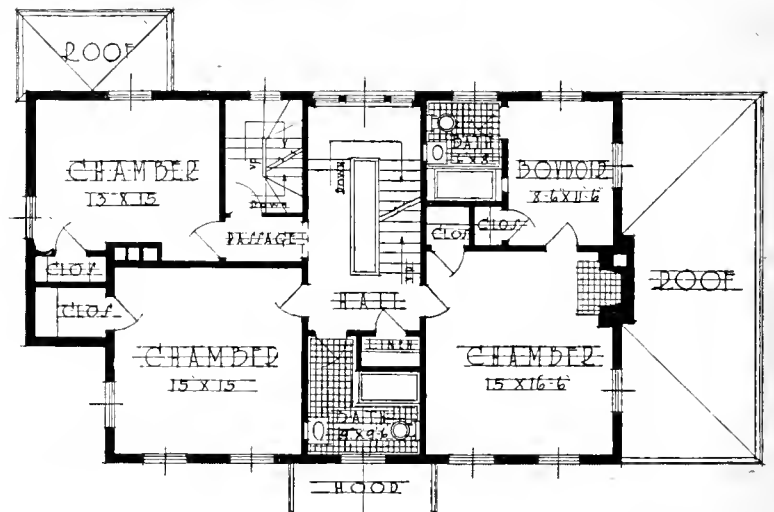
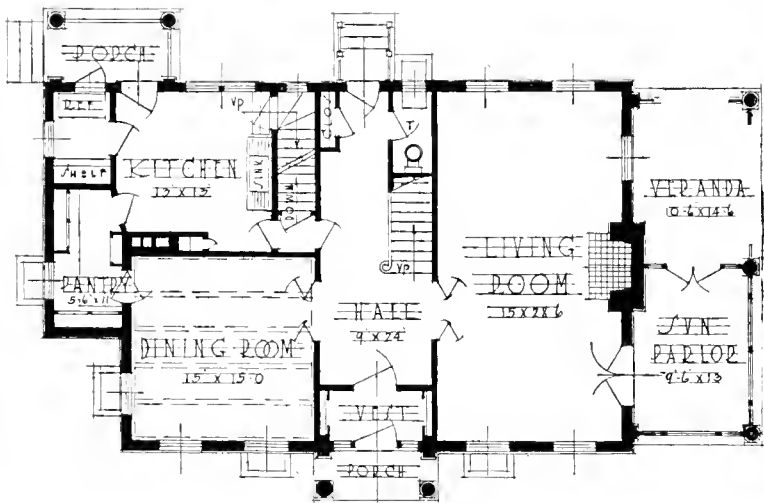


Three bed-chambers and a bath, with a plentitude of closets, give a roomy second floor. All rooms are well lighted, and the plan is simple

The house is executed in dark red Colonial brick, clapboard and with a shingle roof. A wide overhang of the roof gives protection to front and back facades



The Georgian type of house is especially pleasing for suburbs because of the dignity of its design and the general balance of its plan. Here it is executed in brick with white trim and a slate roof. A generous living room with its attendant sun parlor and veranda are features of the lower floor. Above it are a master's suite and two other chambers and a bath. William T. Marchant, architect



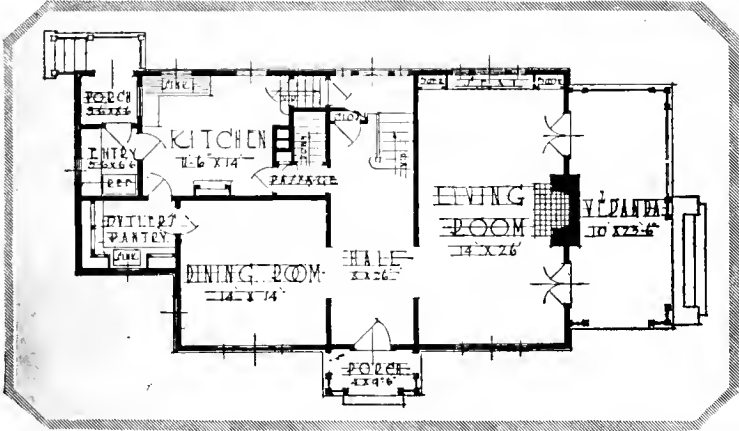
On the first floor of this small stucco house provision is made for a music room, the service being behind it and connected by a pantry with the dining room. A veranda practically doubles the size of the living room. Upstairs on the second floor are four chambers and two baths

A wide overhang of roof between the floors gives this house its pleasant appearance of breadth, a desirable feature for a house on a narrow lot. It is executed in stucco and has shingle roofs. The entrance is pronounced by a wide portico. William T. Marchant, architect

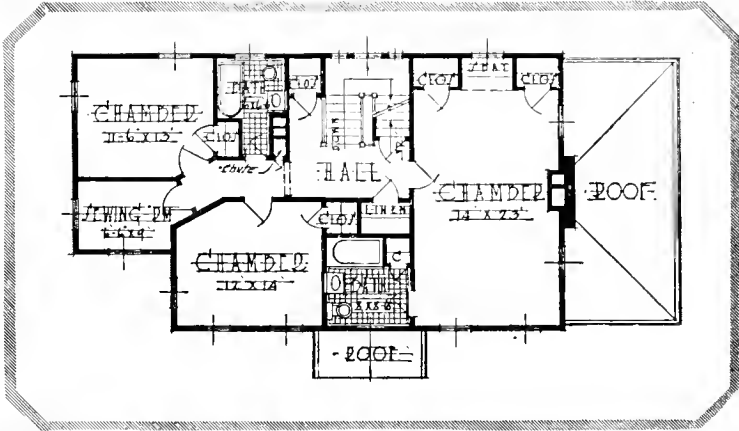
Stucco over expanded metal or hollow tile makes a permanent house with a pleasing wall surface. William T. Marchant was the architect



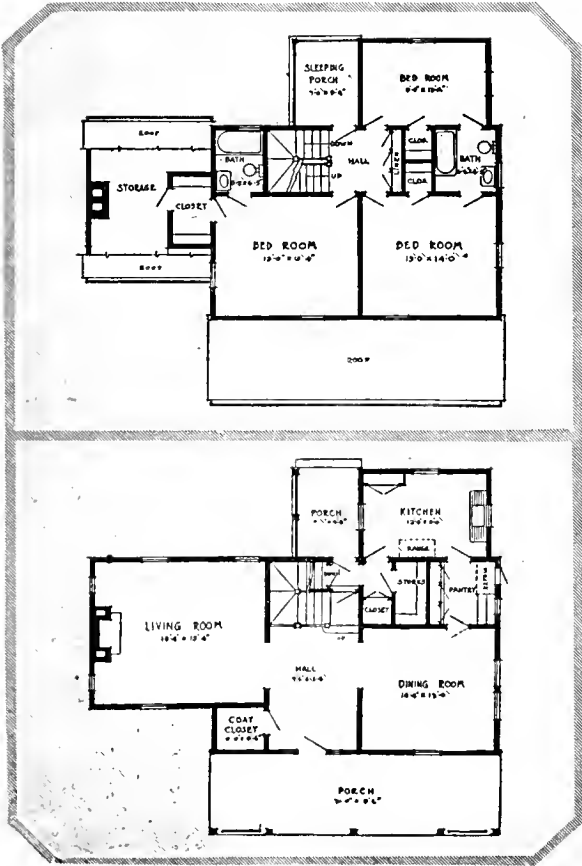
The master's suite occupies half of the second floor with an additional chamber, bath and sewing room. Servants' rooms are on the third floor



A slight extension set back from the front line of the house gives commodious service quarters on the first floor. The stairs are concentrated at the back of the hall. The plan is pleasingly open

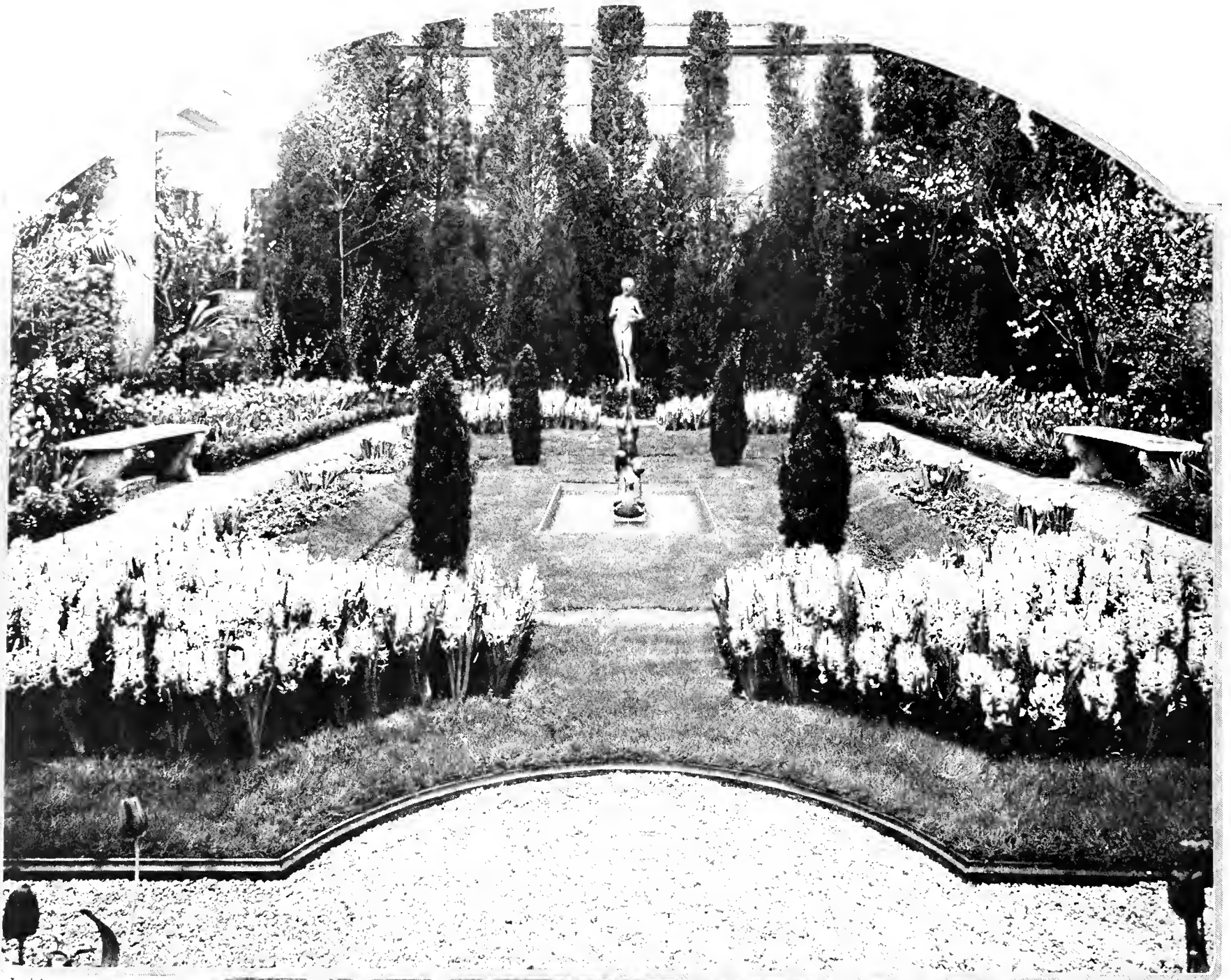


The second story of the shingle house shows a well grouped plan of chambers, giving three bedrooms, two baths, closets, a sleeping porch and a small stairs hall. Storage room is found in the attic of the extension



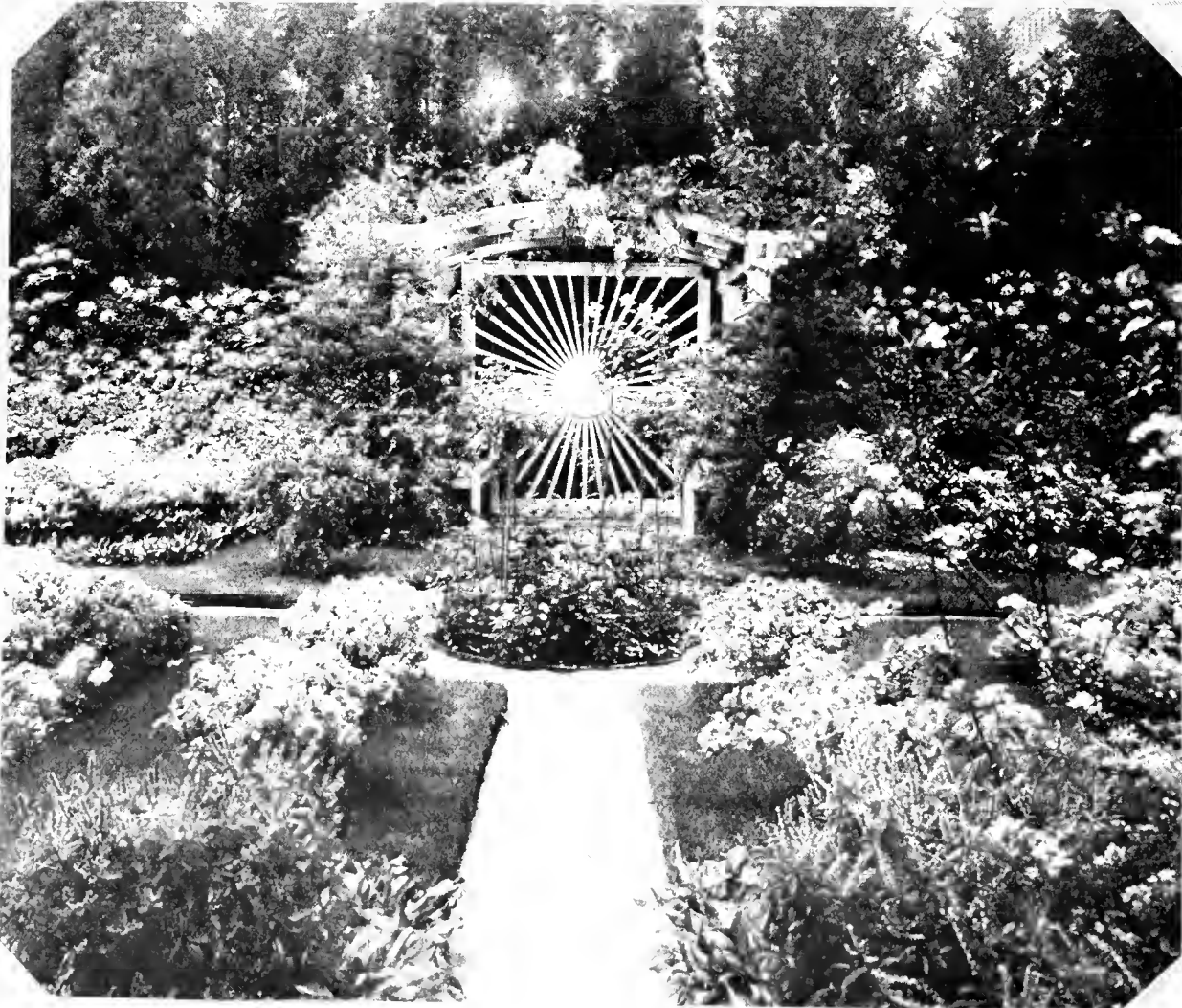
For a little house the first floor plan gives an excellent and unusual grouping of rooms. The living room occupies an extension. The dining room, pantry and kitchen fill one side of the house. The porch and entrance hall give an added air of spaciousness

This house was designed to create a distinctive small house for a reasonable sum. It is executed in shingles painted white, a shingle roof, green painted shutters and red brick chimneys. Lattice gives the front porch the relief of design. Aymar Embury, II, architect



Levick

The display arranged by John Scheepers carried true garden charm. Spring blooming bulbs and shrubs and a wealth of green turf surrounded a simple playing fountain, the whole set off against a background of evergreens



In the Bobbink & Atkins garden the chief color effects were obtained with azaleas. Looking down the shorter of the two axis paths the view was terminated by a white pergola over which climbed a lavender wistaria in full bloom

FLOWER SHOW GARDENS

*Two Exhibits at
the 1921 Inter-
national Flower
Show, New York
City*

Only by Well Fitting Screens of Up-to-Date Make Can This Household Torment Be Eliminated

ETHEL R. PEYSER

“TRY my glasses,” coaxed a kind old lady, when her young friend broke her own bone-rims. And she did. But she was far from happy—in fact, quite miserable; and her eyes took a long time to recover from the ravages of the ill-fitting glasses.

Naturally nobody should use glasses made for another. Glasses that have been more than carefully fitted to the individual’s eye are none too good if comfort and eye ease are desired.

So it is with the installation of screens. It may sound queer to compare eye-glasses and screens, but nevertheless the analogy is nearly perfect. As the eyes vary, so do the apertures of the various homes. Therefore, unless screens are fitted carefully to each window, door or porch there will be discrepancies, and if one fly or insect can get in others can and there will be not only discomfort but probably disease distribution.

Swat the fly? No! Don’t give yourself a chance to swat it. Keep it out!

Therefore if you have a house to screen do it the best way you can or the money spent will be a dead loss. They must be bug-tight even



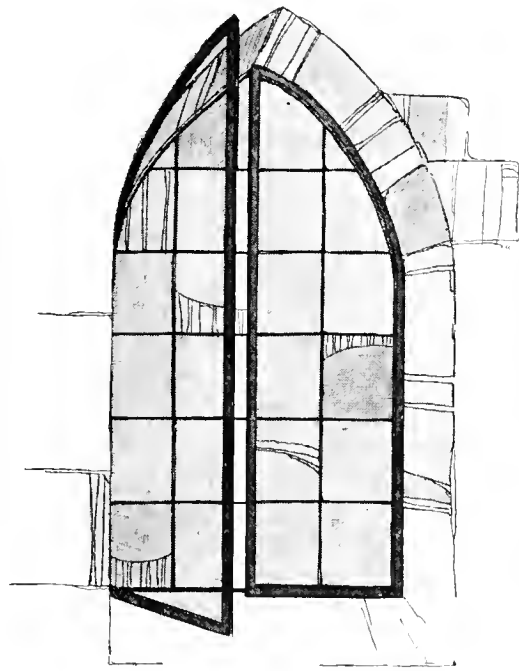
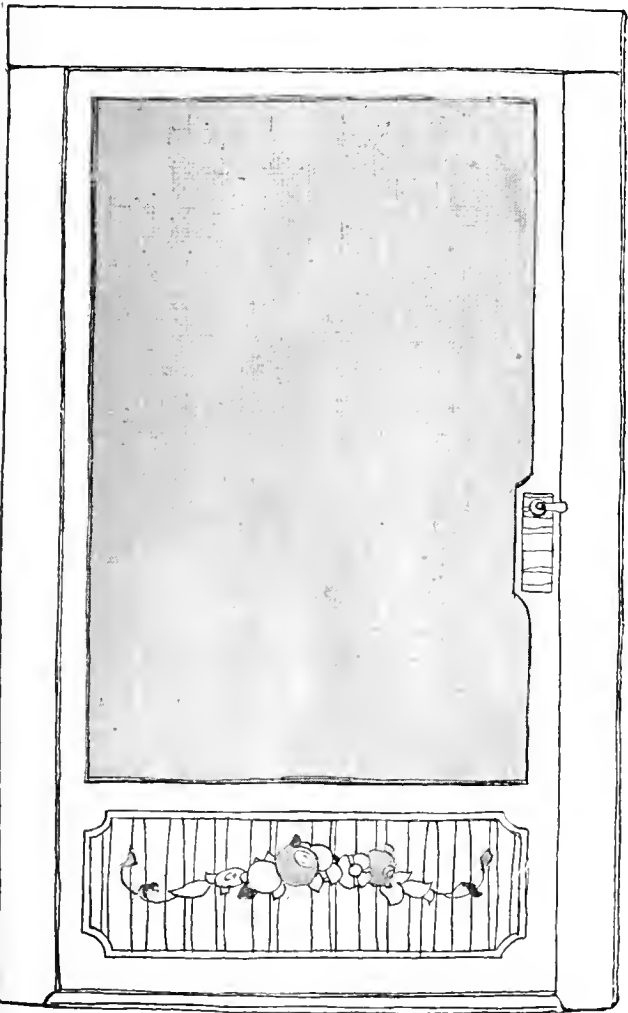
Roll screens are used with either sash or casement windows. The monel metal screen is clamped taut by teeth fixed along the edge and rolls up into a box attached beneath the head board of the window casing or set in the casing itself

as a ship is water-tight; unless they are, you will be the host at continual insect balls and chairman of the rust convention and store up for yourself an irritability unprecedented. For there is no more annoying thing in the home than recalcitrant or obstinate screens.

It is strange that any missionary work need be done about screens because almost everyone agrees upon their uses in health prevention and comfort assurance, yet withal the purchasing of them is done ignorantly and as carelessly as the young woman who uses anybody’s glasses for her own particular and peculiar eyes.

To begin with, do not order screens to be made “right away”; they cannot be done in less than a thirty-day month and be made with any finish. Order early enough after you have received estimates from the best screen makers; then take the estimate which gives you the best value after you have either seen the models, actual installations, or are satisfied that you will get the thing that you need for your particular case. The skilful screen men treat your case as individually as the oculist treats your eyes.

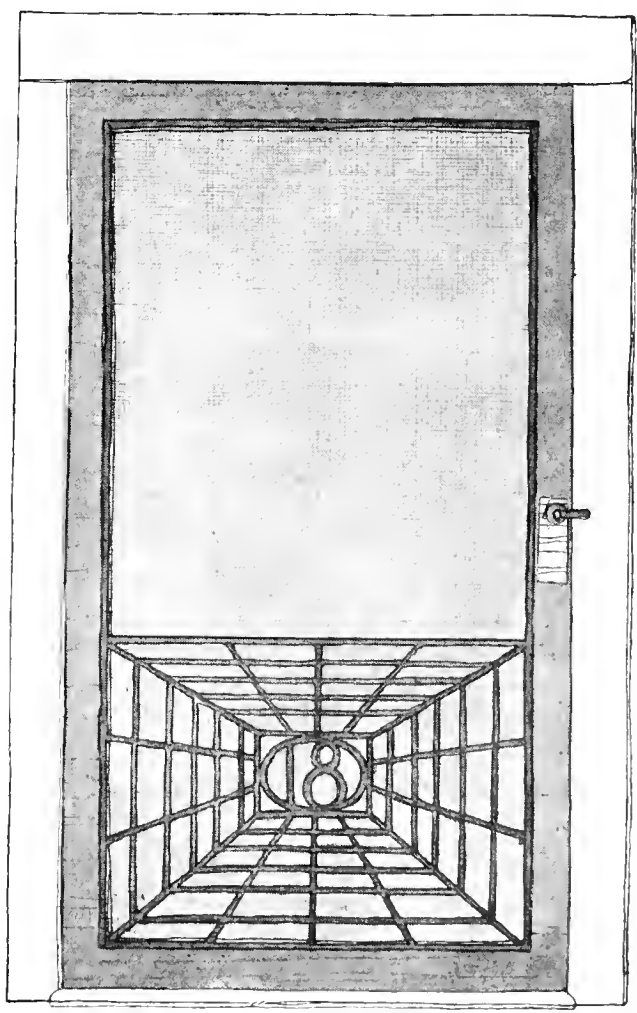
(Continued on page 72)



Pivot-hung metal frame casement screens are especially made for houses that have fine wood or stone window frames

The screen door to the left shows a decorative bottom guard which can be applied to almost any type of stock door

A decorative guard permitting passage of air and giving the house number can be attached to a wooden or metal door





Standing at one end of the Charles Schwab garden at Loretto, Pa., is this figure of an Indian crouching, just having released the arrow from his bow



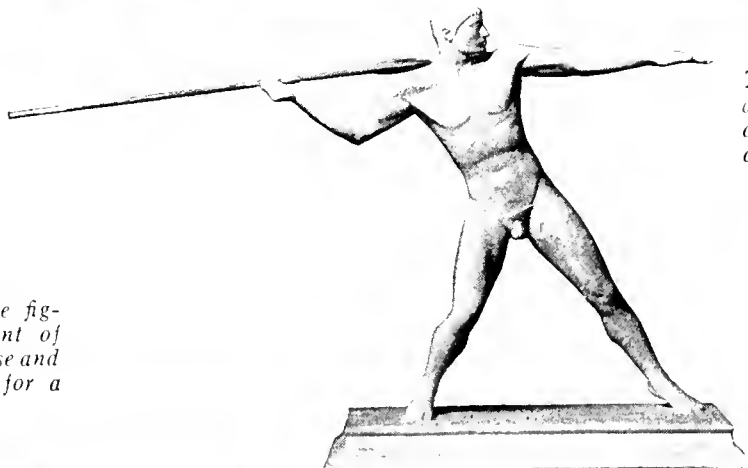
At the other end of the Schwab garden, a companion piece to the Indian, is this pronghorn antelope just struck by the arrow. Both are heroic size



"Day and the Hours" is a sundial in bronze executed for the garden of E. O. Holter, Mt. Kisco, N. Y. Figures of the zodiac encircle the base



Another figure in the Schwab garden is a sundial of Hercules sustaining the universe. The sphere is enriched with symbolic decorations



The lines of the "Spear Thrower" are obviously archaic, but in small details such as the hair and the decorations, one finds Mr. Man-ship's sophisticated touch

"The Duck Girl", a life-size figure, is pleasantly reminiscent of Greece. The drapery, the pose and its action fit it eminently for a place in the garden

"Atlante", a figure 30" high, is designed to give activity to some quiet spot in a garden. A row of dolphins forms the decoration of the circular base



An armillary sphere representing, in the figures at the base, the cycle of life, is a revival of the old form of sundial found both on the Continent and in China

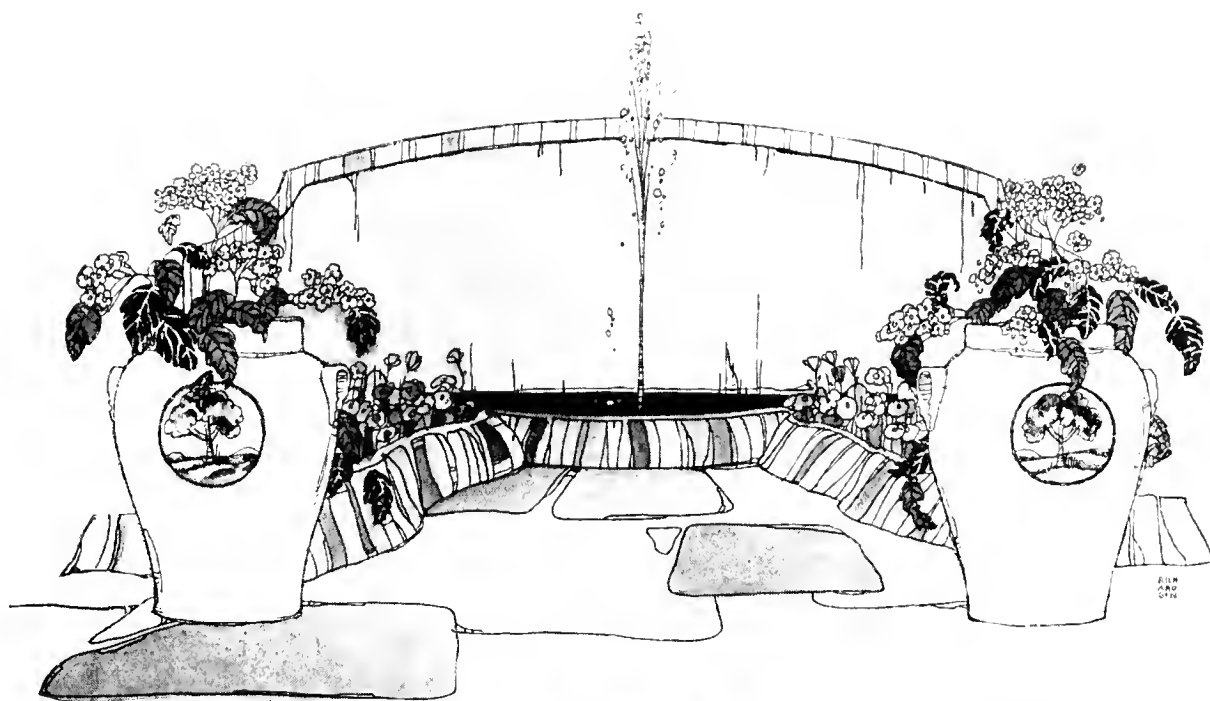


FOR THE GARDEN WALL and TERRACE

Articles which may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York City.



A graceful wrought iron flower stand holds a 12" pot. \$7.50. In a 10" size, \$6.75



The canary yellow Spanish pottery jars, effective for a terrace or doorway, are 18" high. The landscape decoration is in blue and green. \$45 for the pair



A cast stone bench with acanthus leaf carving, 4' long, is \$24. 5' long \$28. In Italian marble \$172



This stone wall fountain complete is \$53. The separate parts: lion head spout, \$10; shell \$25, support, \$18



A cast stone bird bath, in white, gray or buff, is 18" wide and 28" high. \$22.50. 34" wide and 42" high, \$45



An iron garden chair of delicate pattern and durable qualities is painted leaf green. Especially attractive is the lattice design of the seat. \$35

Graceful iron garden furniture copied from a French design is painted a soft green. The side chair is \$35, arm chair \$50, table with 26" top, \$50

June

THE GARDENER'S CALENDAR

Sixth Month



The leaves of the young cabbages should be clipped before transplanting



As soon as the pole beans begin to climb, help them with raffia ties



At the recent Flower Show in New York was a bowl of tulips grown in water



The Larchmont Garden Club won First Prize in the window box competition at the New York Flower Show



Proper labeling in the flower as well as the vegetable garden is a great help in keeping track of the plants and planning for the future



On the main floor of the New York Show were a number of large landscaping displays, F. R. Pierson's among them

SUNDAY

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

MONDAY

5. Look out for rose bugs. Go over the plants each day with a small can of kerosene, shaking the flowers over the can and causing the insects to fall into the kerosene. This will destroy them quickly and effectively.

12. Care should be taken with all newly planted hardy stock that it be not allowed to suffer for lack of water. Thorough soaking of the ground—not a mere sprinkling—followed by a heavy mulch is needed.

19. Tall flowers such as hollyhocks, delphiniums, helianthus, etc., should be supported before any damage is done by storms and heavy winds. Proper stakes should be put in and the plants can be tied in to them.

25. Carnations in the field which are intended for planting out in greenhouses for bloom next winter should be sprayed occasionally with Bordeaux mixture if there is any indication of rust. This will make much difference later.

6. Do not omit spraying the potatoes with arsenate of lead at the first appearance of the potato beetle. Hilling the potatoes when they are in flower is advisable. At this stage the young tubers are forming.

13. All the hedge cutting should be done now. Frequent trimming is required in order to avoid making a number of unsightly voids. Hedges that have been neglected for some time may be improved by tying in shape before cutting.

20. The flower garden should be looked over and any dry stalks should be removed. Plants that bloom throughout the entire season should be top-dressed occasionally with some good fertilizer to maintain vigor.

27. Keep a sharp lookout for aphids of all kinds. If the weather is at all dry. If the plants are infested spray them for three successive evenings with a reliable tobacco solution. Be sure the spray reaches the under sides.

TUESDAY

7. If they have finished flowering, the early spring shrubs such as forsythia, deutzia, etc., should be pruned. The best method is to cut out entirely several of the very old branches. By pruning now no flowers will be sacrificed.

14. It is a good plan to go over the tomato plants, reducing the quantity of unproductive vines and supporting those left to carry the crop. It matters little what system is employed to keep the fruit supported.

21. It is good practice to go over the bedding plants, pinching the tips of their growth frequently. This will cause them to become more sturdy and to develop more quickly and in better form. Only the tips need removal.

28. It is advisable at this time to take large quantities of chrysanthemum cuttings. These if rooted now will make fine plants for 6" or 7" pots, or when bedded out will make stems about 3' long with good sized flowers.

WEDNESDAY

1. Before applying a mulch to the strawberries to protect the fruit from dirt it is a good practice to give the plants an application of strong liquid food. This will greatly increase the size of the maturing berries.

8. The climbing roses should be looked over carefully and any heavy, robust new growth should be tied into proper position. Pruning should be deferred until they have finished flowering, when the old wood is cut.

15. One of the essentials in producing good fruit is the proper thinning of the crop. The trees should be gone over carefully now, reducing the quantity of the fruit by about one-half. Larger and better fruit will be the result.

22. Be sure you keep the lima beans and peas properly supported; the peas by staking and the limas by tying in to their poles. Bush limas should be supported by small pea brush placed in the row. Such attention repays.

29. Crops such as potatoes, celery, tomatoes, etc., will be improved by mild applications of fertilizer. Scatter the fertilizer on the ground around the stems of the plants, working it well into the soil with a hoe.

THURSDAY

2. Sow now kale, Brussels sprouts, cabbage, celery and cauliflower. These when large enough to handle should be transplanted into other beds and set about 4' apart. From here they can be moved into the garden later.

9. Tomatoes, cucumbers and melons, as well as other garden products that are subject to blight, should be sprayed at bi-weekly periods with Bordeaux mixture. Leaves that are affected should be removed at once.

16. Onion maggots are very destructive at this season of the year. It is good practice to top dress the soil thoroughly with soot to keep them in check. Thorough attention in this matter will be well repaid by a better crop.

23. Thinning out all the crops in the garden is advisable. This should be done when the plants are small and before the roots are interlocked, or numerous desirable plants will be removed. Water well before lifting.

30. Lettuce will frequently run to seed at this season of the year. Boards or other covering material placed over the plants will tend to reduce the loss from this source. Remove all such covering during wet spells.

FRIDAY

3. A top dressing applied to the lawn now will encourage root action that will help the grass to resist the dry weather sure to come later in the season. Sheep manure, bone meal or wood ashes are excellent materials to use.

10. Don't neglect to keep up the sowings in the vegetable garden. Corn, beans and cucumbers should be sown twice this month. Inter-cropping may be resorted to in many cases with the purpose of increasing the yield.

17. Now is the time to stop using the asparagus, as there are other vegetables available now to take its place. Keep the asparagus dusted during the summer with a poison to destroy the asparagus beetle.

24. Don't neglect to soak the soil thoroughly when it is necessary to resort to artificial watering. Evenings or early mornings are the best time for this work. Cultivation should follow so as to re-establish the dust mulch.

31. Lettuce will frequently run to seed at this season of the year. Boards or other covering material placed over the plants will tend to reduce the loss from this source. Remove all such covering during wet spells.

SATURDAY

4. Do not neglect to spray the fruit trees when they are in flower, using a combination of Bordeaux mixture and arsenate of lead. Spray thoroughly from different angles. This will destroy the many harmful insects.

11. Fruit trees that have reached the producing stage should be sprayed regularly with Bordeaux mixture. This protects the fruit from the parasites and fungi. Successive generations must be destroyed as they hatch.

18. Do not neglect to work the garden soil deeply and often. This not only keeps the weeds in check, but preserves the soil moisture for the use of the plants. If this is not done the moisture from the soil will quickly evaporate.

25. Azaleas, genistas, acacias, etc., should be plunged in beds out of doors, where they can be well provided with water and sprayed. These plants will be making growth at this time and forming next year's buds.



The hardy garden pinks are one of the best low edging plants we have



Don't forget to spray the tomato plants against caterpillar attacks



Dwarf Japanese lilies were among the exhibits at the New York Show

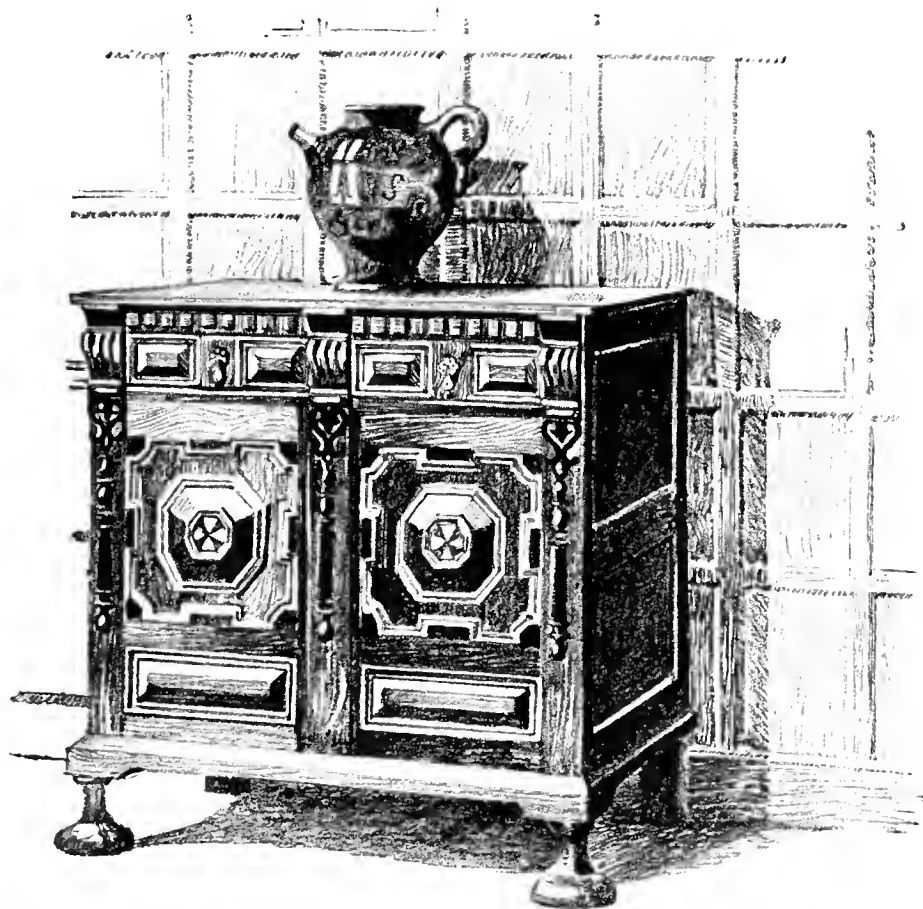
Now an' ag'in I hear some o' them city folks what has summer places over to the Lake gassin' 'bout how little life an' hustle they find out here in the country, an' ev'ry time I does I kinder snort. I wonder if any o' them that talks thataway hes ever laid on their backs under an apple tree fer a spell, 'long 'bout the time the flowers 're in full bloom? Ain't no place that's busier'n an orchard then. First-off, as ye look up into the branches, they don't seem to be a blame thing stirrin' 'cept the drifts o' petals eddyin' off to the east'ard when the breeze puffs up a bit. But direct'y ye've hunched 'round to git comf'table, an' kinder settled yer head down on a extry soft tuft o' grass, ye begin to notice things. Up yonder in the big crotch is a nest full o' squealin' young robins, hankerin' fer their Ma to come back with a beak-full o' worms. On a dead twig at the top o' the tree a phoebe-bird sets, tecterin' his tail an' dartin' off into the air ev'ry minute er so to nip a fly on the wing. Redstarts an' summer yeller-birds go hoppin' an' skippin' an' singin' 'mong the branches. Bees're ev'rywhere. Yep, an apple orchard's a busy place, but 'tain't the kind o' busyneess that gits on yer nerves. Rather, it sets ye to day-dreamin', an' firs' thing ye know, ye don't know nothin' 'cept that ye must've slep' a couple o' hours, the sun's so low.

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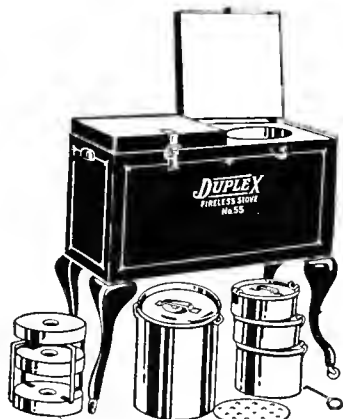


Kitchen Helps for Summer

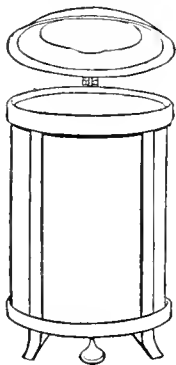
WHETHER you plan to furnish your new kitchen completely—from sink brush to refrigerator—or merely need an odd dishcloth or saucepan to replenish last summer's kitchen—come to Lewis & Conger's. Our nine floors contain every household article you will require, and all are of the quality that serves you long and faithfully.



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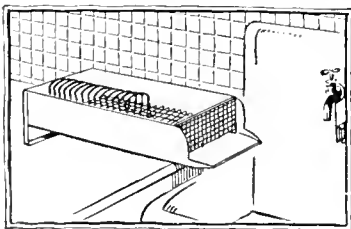
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The bricked path should be slightly higher in the center than at the sides, in order to provide drainage. Bricks on edge form a good coping for it.

A Variety of Garden Paths and Edgings

(Continued from page 27)

cases they are less expensive than brick or stone, are extremely popular. With stone or brick paths, or grass paths edged with stone or brick, practically any edging is effective. Box, box-barberry, aubretia, saxifrage, pinks, *Alyssum saxatile*, etc., make delightful edgings, but should the path be raised above the bed, taller plants should be used. If the path be lower than the bed, flat-growing plants may be used, and they may be allowed to encroach slightly on the path. Grass paths which are level with the beds might be edged with box or box-barberry, santolina, nepeta, and large-growing saxifrage. Fine-growing species of plants should be avoided, for they are apt to get mixed with the grass, and their foliage

provides too little contrast with it.

Gravel paths offer the widest scope for edgings, since practically every form looks well, but if a growing edging is used, it must be protected from the gravel which will otherwise spread about its roots. With box or similar low edging an inconspicuous edging should be concealed under the plants. Brick or stone, on edge, is good, or even thick tiles may be used. For mossy-growing plants, such as saxifrage or aubretia, stone on edge may be used for them to trail over. This not only helps to give a thicker effect to the border, but the porous nature of the stone retains moisture in summer, and so tends to keep the roots and foliage of the plants fresh.

Oil Jars as Garden Ornaments

(Continued from page 44)

variety to a monotone. Others, again, are used to hold a choice plant on the short pillar at the top or bottom of a flight of steps to the garden.

They look well at the door posts of a summerhouse, on a low pedestal in the middle of a wide garden path, or in the center of a lawn; at the corners of a squarely built fountain, at the ends of a pergola, in fact, in most places where a graceful curve is required to break up straight lines.

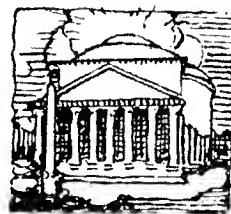
Indoors the smaller kinds look well in a corner, or in the fold of a screen, either empty or containing some bull-rushes, willow branches, fruit tree blossoms, iris or any tall decorative flowers.

Among the fascinating designs is the strawberry jar, which came first from Italy. Doubtless, holes were originally knocked in a cracked oil jar and strawberries planted therein, but now the jars are molded for this purpose, with regularly placed holes and lips or rings

to each. They give a pleasing effect with the strawberries pendant from the holes, and, incidentally, produce fine clean fruit, thus combining the ideal of the useful and the ornamental. They can also be used for other plants, such as vines or ferns, and look well when both are grown.

It requires no great stretch of imagination to visualize how perfectly oil jars fit into the landscape scheme. The garden path slopes down either side to an open space with a lily pond and small rose clusters in the corners. At the farther end of the pool is a step down to the water, on either side a short brick pillar with an oil vase of the palest yellow or white, and behind these, the lines of a vine-entwined pergola. Nothing is in or on the vases. They are beautiful in themselves. Would not one wish to linger there? And would not the vases make perfect this impression?

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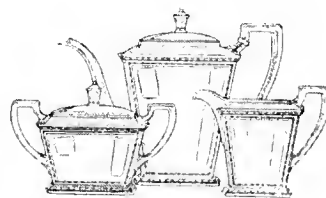
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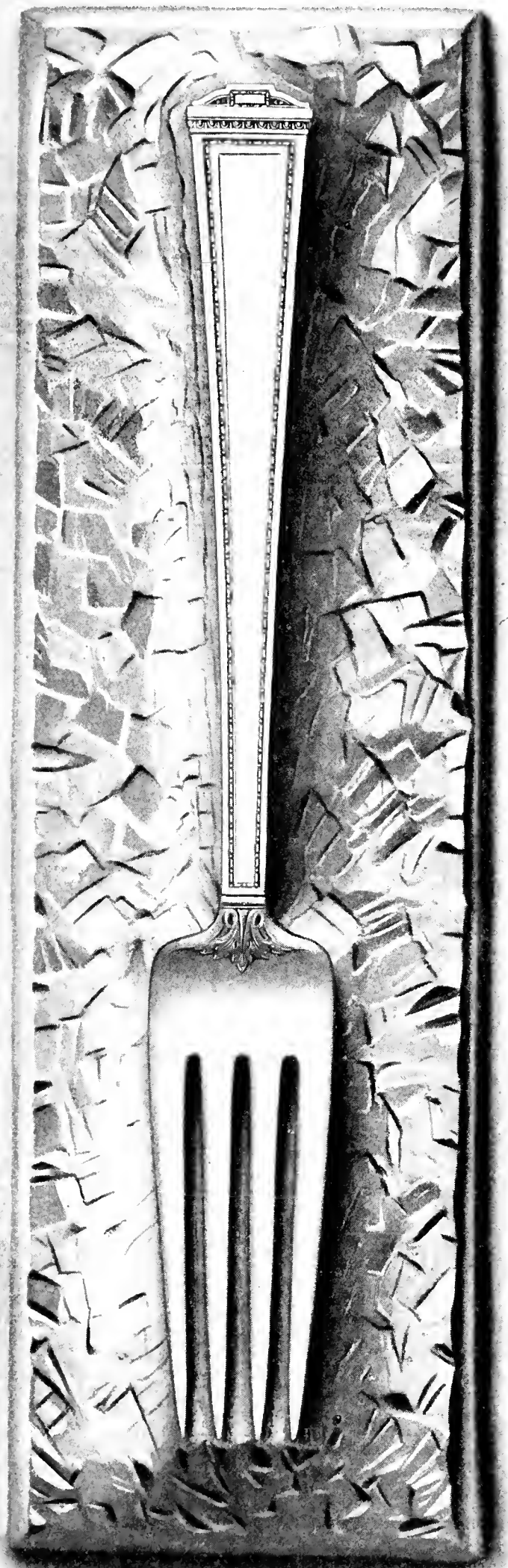
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Native Shrubs for American Homes

(Continued from page 52)

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There are a few nurseries which have already foreseen this trend of thought, and have been helping it along considerably by adding new native varieties to their list each year. Some of them have much valuable information in regard to native plants and their uses, which they are giving to the people through interesting and descriptive catalogs. The idea of this article is to introduce and bring before the reader a few of the many shrubs which are native and hardy in this country, especially in the northeastern section of it. These shrubs have wide and varied uses as well as great beauty, but unfortunately they have not been well known, and therefore not widely used.

Perhaps one is safe in saying that Nature has nothing more beautiful or effective than the drifts of snowy white blossoms with which the flowering dogwood (*Cornus florida*) fills the woods in early spring before the leaves are out. And then again after the first few frosts, it tints the landscape with the wonderful touches of gold, scarlet, and crimson of its leaves and berries, which last until spring. There are few things which are as decorative the year 'round, so hardy and so widespread in our woodlands, and so little used and appreciated. The dogwood which we see growing in the woods is very beautiful, but even so it is not at its best, for the other things crowd it and shut out the sunlight. When it is moved into the shrubbery or planted as a specimen it develops and rounds out into a perfectly formed small tree with an abundance of bloom.

Another member of this family, and one with much the same characteristics, is the Japanese dogwood (*Cornus Kousa*). This, while not a native, is very hardy, and gives a longer period of bloom than its American cousin.

Shrubby Cornus

The above mentioned *Cornus* are small trees. A larger share of this family is of shrubby growth. These have practically the same characteristics in coloring and leaf habit, but the flowers are not as showy. They serve as admirable "fillers" in the shrub border, or as plant material for moist and partially shaded places. Their bright stems and brilliant berries are welcome additions to the scene in winter, as they show up wonderfully well against the somber background of leafless bushes, evergreens, or in the snow. Silky dogwood (*Cornus sericea*) has flowers in flat, close clusters in June, which are followed by a blue fruit. This shrub grows well in moist situations, which is also true of the red osier (*Cornus stolonifera*), which also has brilliant stems in winter, and the peculiar habit of spreading into clumps by means of sending out long, wand-like shoots.

Red is the most cheerful color in winter and this is the color of the stems of the red-twigged dogwood (*Cornus alba*). The *alba* refers to the fruits of this plant, which are white and interesting against other foliage in winter. The stems of this shrub are more red than those of the red osier because there is an absence of purple which the former possesses. An interesting thing in these red-stemmed shrubs is that they lose this color in summer, when the stems are bright green, but as soon as the leaves begin to fall the red returns. *Cornus sanguinea* sounds more red, but this also has a large amount of purple in it; however, it is a good grower and an interesting shrub to plant.

The panicle dogwood (*Cornus paniculata*) has very showy blossoms in small, loose, cone-shaped clusters in May and June, followed by white berries the size of a pea on scarlet stems.

Another family of native American plants which are suited and adaptable to nearly every garden are the viburnums. No garden is complete without them; in fact, hardly any garden is without them, for the popular snowball or the Guelder Rose of the English garden belongs to this tribe, as do also the snowberry, coral berry, and bush honeysuckles.

The viburnums are valuable for their thick leaf-masses, their pleasing masses of creamy white bloom in spring, and their interesting berries in the fall and winter. They serve as good fillers, as screening material in the border, they grow as well in shade as they do in sunlight, they will adapt themselves to moist places, and with their fruits they attract the birds in winter.

The flowers of these shrubs are interesting. They remind one of a hydrangea bloom gone wrong. The outer ring of flowerets is composed of large showy ones, while the inner rings are formed of smaller flowerets which do not appear to be fully developed. The large showy ones serve as advertisers and attract the insects. This advertising idea has been carried to the extreme in the case of the snowball, and that is why the blossoms of that shrub are so large and showy—they are all developed.

The snowball is the developed form of the common high-bush cranberry (*Viburnum opulus*), which grows from 3' to 10' high, is very handsome in leaf-mass, and has attractive scarlet fruit which is often used as a poor substitute for the cranberry.

Dockmackie or maple-leaved viburnum (*Viburnum acerifolium*) is a shrub 3' to 6' high, and resembles a young maple sapling. It grows very well in shade, as it is a native of the woods. In the autumn its foliage turns to a brilliant crimson, while its fruit, which is at first pink, turns to a dark purple.

Arrow-wood (*Viburnum dentatum*) is very widely used as a filler and as a mass planting in moist shady places. The leaves of this shrub are deeply indented, while the stems are long, arrow-like shoots. In fact, this was one of the best sources of arrow material for the Indians. It grows from 5' to 15' high and has a blue fruit in the fall.

Withe-rod (*Viburnum cassinoides*), which blooms in May, is followed by a pinkish fruit which slowly turns dark blue, is persistent through winter.

Nannyberry (*Viburnum lentago*) has a very abundant bloom of white in May and a pleasing blue fruit in October. It grows from 5' to 15' high.

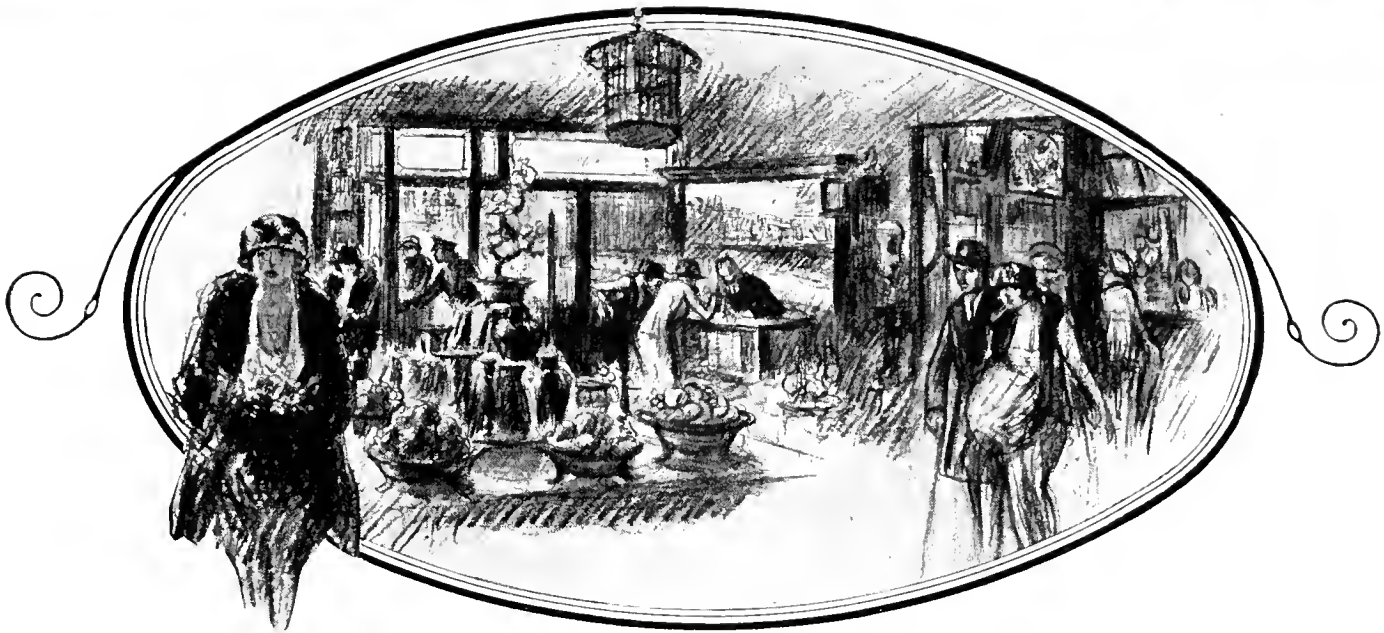
There are a number of other varieties in this family, but they do not have interesting enough characteristics to place them in a very favorable position as plant material.

The Sumacs

Still another family of native material which has long gone begging in foreign countries is the sumac. The American landscape would lack a great deal if we did not have the brilliant flashes of gold, scarlet and crimson of this shrub. It grows luxuriantly along our country roadsides and in our thickets. It prefers the sunlight but is not partial as to soil conditions. It makes a good variation in height among the other shrubs in the border; it gives a change of color, and also adds as a valuable plant in screen plantings.

Perhaps the best known of this family is the stag-horn sumac (*Rhus typhina*), for this variety grows most commonly and its large spikes of scarlet, velvety fruit in the fall make it noticeable even at a distance. This plant has been known for its utilitarian qualities rather than for its landscape effects for a long

(Continued on page 70)



The Story of a Friendly Little Shop



Told again on the occasion of "The Gift Shop of Fifth Avenue" entering its new shop on the south-west corner of Fifth Avenue and Thirty-ninth Street, diagonally across from the Union League Club.



SHOPS, as they grow large, often lose in their growing, the personality which has been responsible for their first success.

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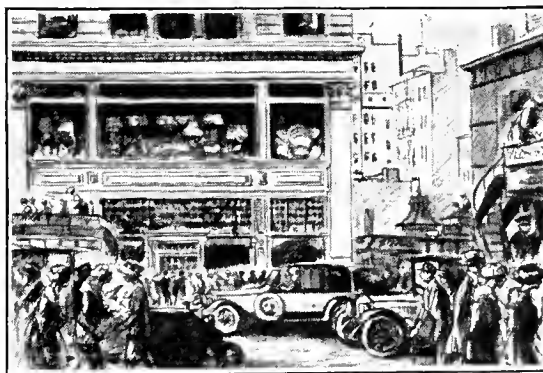
The shop grows: The spirit remains unchanged

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Native Shrubs for American Homes

(Continued from page 68)

time. Its long branches serve to make quills to run sap through in the maple sugar orchards. The berries, distilled, make an effective gargle for sore throats, while the wood makes a yellow dye.

The smooth sumac (*Rhus glabra*) is a smaller shrub with dense pyramidal terminal clusters of flowers in June and July. It grows from 3' to 5' high and in autumn its leaves turn a very brilliant scarlet.

The dwarf sumac (*Rhus copallina*) is also called shining sumac because the leaves are bright and reflect the light. It grows from 3' to 5' high and serves as a good edger for the larger "leggy" shrubs. The stems between the leaves have a peculiar winged effect, which with the constant changing in foliage and blossom makes it an attractive shrub for the border.

Another interesting member of this

tribe is the sweet or aromatic sumac (*Rhus aromatica* or *Canadensis*). The leaves of this plant when crushed give off a pungent odor which is not unpleasant. It grows from 2' to 6' high and also serves as a good edging shrub for the front of the shrub border.

One of the reasons why the sumacs have been slow in finding favor is because they have a black sheep in the family, a poisonous member, poison sumac (*Rhus vernix* or *veneata*); but this can be easily distinguished from the stag-horn and the smooth sumacs because they have indented and uneven edges to their leaves, while the poison sumac has a smooth and entire leaf. It can be distinguished from the shining or dwarf sumac by the absence of the winged stems between the leaflets. The aromatic odor from the aromatic sumac also serves to mark that.

The Past and Present Use of Mirrors

(Continued from page 51)

on the wall. They should never be used independently but always in connection with some other decorative scheme such as a low table, a chair, or possibly a chest, placed directly underneath the mirror and covered with a bright scarf. On either end may be set candlesticks or bright china ornaments, while as a central feature a colorful bowl filled with flowers is most artistic.

Mirrors, regardless of their placing, should be in sympathy with the architecture, hangings and furniture of a room, although they need not be of the same period. It would, of course, be out of place to hang a first era mirror on your living-room wall if Louis XV period furniture prevailed. Rather would you turn to a more elaborate type such as the late Renaissance or Chinese Chippendale designs which show elaborate gilt carving.

We have grown to feel that the only proper place for a decorative mirror is over the mantel, but here again we err, for although this spot is admirably adapted for this treatment, yet other parts of a room also lend themselves to its charm. Often we find them hung in pairs on the same side of the wall just above a table or with pictures between them. Again, sconces are so used in conjunction with mirrors that it is almost impossible to think of one without recalling the other—the light playing on either side of the surface brings out charming compositions which would otherwise have been lost.

In the library, if it is finished in dark rich woodwork, the looking-glass should

be framed to stand out conspicuously against the dark background. A mahogany frame would undoubtedly blend into the wall treatment and therefore it is better to utilize a gilt or other frame that will catch the eye pleasantly as one enters the room.

The dining-room lends itself more than any other to varied suggestions. For the white paneled wall the mantel mirror is charming, more especially if it is balanced on either side by brass sconces. Mantel treatment is the most effective in this room, as it reflects the table, its setting, and the guests. Should an English style of architecture prevail, gilt, bright-colored, or polychrome frames are more suitable.

Many mirrors can be used attractively in the chamber, the dressing table one being the most prominent. The triple mirror is generally used for this purpose, although a most unique idea is the use of a four-sided mirror without framing, the advantage of which is that when seated in front of it one is able to obtain a front and back view at the same time. Then, an over-mantel mirror is charming in this room if so placed that it catches the sunlight as it glimmers through the curtains, or pictures the waving branches of trees, the blue sky, or possibly the moonlight on a soft summer night.

So mirrors form a little field of their own, and combine so many interesting features that we have grown to feel that as careful attention should be paid to their purchase and placing as to the hangings, rugs and furniture.

The Gladiolus, a Super-Flower from Africa

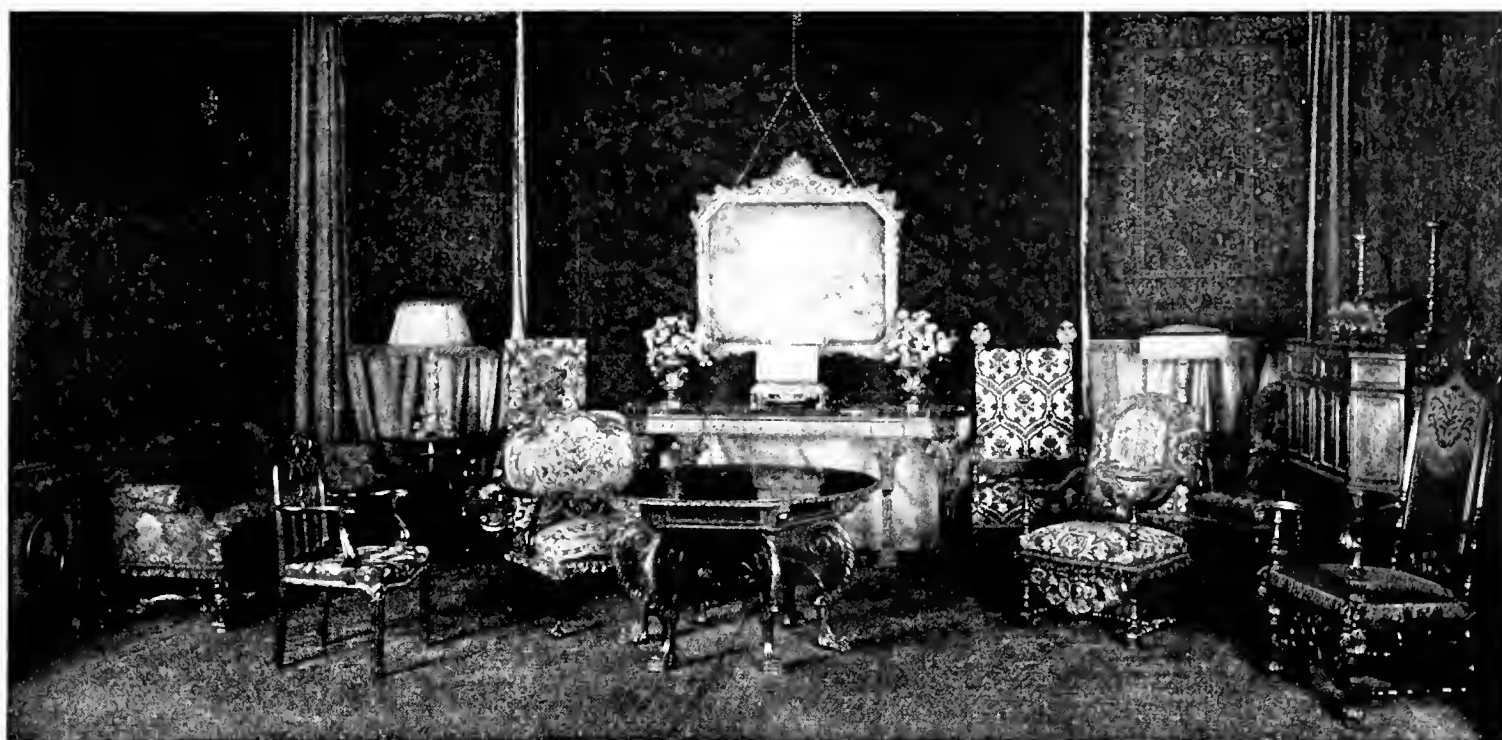
(Continued from page 40)

lavender garden. Mary Fennell, a pinkish orchid, would also be safe in a garden of phlox, veronica, platycodon and their July friends.

If, on the other hand, the rosy pinks have been excluded from the garden, much gayer combinations are possible. A group about which I am personally very enthusiastic is headed by Gil Blas, a deep salmon with individual sprays of extreme beauty. Niagara, a pale creamy salmon; Loveliness, a more ruffly version of Niagara with a slightly pinker tone; and Schwaben, a glorious flower stalk of big, pale yellow flowers, make a combination which is the especial delight of those who like a golden range of color. This group planted so as to bloom with the lavender *Echinops ritro* and the deep blue purple of Mr. Huebner's single petunias, with rose Lady Hillingdon and the creamy sprays

of thalictrum woven all through the border, are like old lace and amethyst kept from languishing by the hardy loveliness of the gladioli. Schwaben, with the slight, graceful Iris Spray, a gladiolus having the pale bluish purple of Spanish iris, is again a delightful combination. Schwaben in any case is a kind of super-flower—a big, pure, cool yellow stalk whose color never seems quite real. Its cold yellow solidity is the best sort of contrast for the delicate loveliness of Iris Spray. Nursery catalog enthusiasm is difficult to avoid in describing one's favorites, for no true flower lover knows the meaning of restraint. Indeed, adjectives are not plentiful enough nor sufficiently varied to last out a gladiolus description of any length.

On the subject of reds, however, there
(Continued on page 72)



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The Gladiolus, a Super-Flower from Africa

(Continued from page 70)

is no temptation to be lavish, though the form of Cracker Jack, and its clear, fine color, almost persuade one to create a setting for its exclusive use. With Mrs. A. C. Beal, a white flower with a red tongue, or with Willy Wigman it would be excellent. Indeed, one of the best gladiolus plantings I ever saw was on a vacant lot in Chicago where were great masses of cosmos not yet come into bloom, and piercing the soft, indeterminate mass of their foliage, the flame-colored spikes of Mrs. Francis King.

Reds after all are not to be dismissed with a word. Prince of India, a mottled red and purple, makes an extremely interesting combination with the orchid Mary Fennell. It is oriental in character, and needs, like the other reds, to be isolated.

The planting of gladiolus with cosmos brings up the point of supplementing crops which flower at the opposite ends of the calendar from the ones mentioned before—namely, the fall-flowering plants. Gladioli planted early near the chrysanthemums, the Japanese anemone or the late monkshood, will supply mid-summer flowers in a space which without them it would be hard not to regard as lost during all the first part of the summer.

If near these autumn flowers are planted clumps of aconitum, Sparks variety, which blooms in July, its glistening jewel-like caps will be lovely with the solid mass of the salmon gladiolus Gil Blas or the coral Halley, with a late white phlox like Independence to lighten the contrast.

A later summer group, one smaller in scale, are the primulinus hybrids in all shades of salmon and orange, masses of feverfew and the clear little blue annual verbenas, as an edge. If one can contrive to have with this a few belated larkspurs with their blue—priceless in midsummer when the garden has turned to lavenders and purples—so much the better.

The primulinus hybrids are compara-

tively new; somewhat lighter and more delicate in form than the other gladioli, and for the most part ranging in color through the salmon and apricots to orange and even bronze. There is no such thing as a poor primulinus, and one buys a mixture of the seedlings with the assurance that they will all be lovely.

For the first of September these may be planted near *Salvia azurea*, whose blue delicacy needs the foil of a coarser mass of color near it. Schwaben again is very good with the blue of the salvia, or it may be replaced by Yellow Prince, which is deeper in color and not so magnificent in form. By this time also the snowberries have swelled on their long bending stems, and their waxy whiteness is pleasant with the salvia-primulinus combination, or with the second blooming of larkspur—a particularly handsome combination whose beauty does not suffer by the addition of yellow and orange gladioli, or the coral pink of Halley.

A group which embodies the magenta-yellow-blue color scheme with which gardeners have been playing the last few seasons, is blue salvia, gladiolus Sunrise, buddleia in the background with gladiolus Baron Hulot contributing a rich purple note. And another in which gladiolus Hortense supplies the magenta note (not that we have to seek far to find this troublesome hue!) is Hortense, the delightful cream phlox Drummondii, and the blue annual verbenas.

The very best way for a novice to familiarize herself with varieties, without having to go to all the trouble of planting and waiting for results, is to write for several boxes of cut gladioli which the growers will send for a nominal sum during the season. Each variety is carefully labelled, and one may study the crisp flower stalks in this way and arrange compositions with the flowers in the garden, making up recipes on the spot for combinations to plant another season.

Ostracize the Fly

(Continued from page 61)

Your screens should be: (1) Simple to manipulate, should pull up, lower, raise or thrust out, easily and happily, and should be simply removed for storage if necessary and uncomplicatedly re-applied.

(2) All the hardware should be inseparable from the body of the screen—that is: catches, bolts, locks, etc.

(3) All the metal work should be rustless and adapted to the region in which you live.

(4) Frames must be rigid and wire cloth taut, well fastened at every point in the frame, not sag, and be rigid.

(5) Wooden frame screens must be of kiln-dried, seasoned wood, and when expedient, of hard wood.

(6) Renewal of wire cloth must be a simple matter without an armory of fancy tools.

(7) All should be neat, attractive, matching the window, door or porch trim where they are placed.

(8) They must be a pleasure to use, not limiting the use of the window or door screened, nor breaking the back or arm when in use.

Screen frames are made of metals and of wood. Due to the architectural design of some windows or doors it is necessary for a wood frame to be used, and for the same reason it is often wiser to use a metal frame. Wherever metal frames can be used they are the best to buy, as they will stand up longer, and, if the best be bought, they will

need less renovation, as they can be made rigid at only half the width of the wood screen. Furthermore, you get more ventilation than you do with the wood-framed screen. Of course, you want air and as much as you can get of it; therefore the narrower the frame the more perfect the screen.

The metals used in frames are pretty much up to the quality of your screens' maker. They are to be had of bronze and various concoctions of bronze dependent on the patents of your purveyor; of brass finish, copper finish, steel enameled; steel painted; steel grained to look like the wood trim, steel galvanized and steel regvanized; monel metal.

To be honest, there are two better classifications of screens: those that are rustless and those that are not.

Monel metal is used for seashore houses, as the salt air does not corrode or corrupt it. Variations of the bronze screen are also adapted to seashore use.

The painted steel screen has to be painted over and over again to keep it from rusting and wearing out. The galvanized screen is practically rustless and the regvanized is quite positively an insurance against rust.

Be sure that when you buy a bronze frame it is not simply a bronze steel frame. Steel invites rust, and the way to have a rustless screen is to make steel an absentee or galvanize it.

(Continued on page 76)

Cultivate the Song Birds

Invite the Wrens, Flickers, Martins, Swallows, Chickadees, Blue Birds and countless other feathered songsters. They will come to your grounds and stay if you erect

Dodson Bird Houses

You will enjoy hearing the birds sing and watching them feed their young. They will eliminate the mosquitos, gnats, and other annoying insects which destroy your trees, shrubbery and garden.

Dodson Bird Houses are built by Mr. Dodson who has spent many years studying the birds and their habits. He has embodied in his houses the little details necessary for the birds' comfort and protection which attract and keep them with you.

Thousands of birds flock to beautiful Bird Lodge, Mr. Dodson's home and Bird Sanctuary on the Kankakee River.

Order Now Free Bird Book "Your Bird Friends and How to Win Them", sent on request illustrating Dodson line and giving prices; free also a beautiful colored bird picture, worthy of framing.

Joseph H. Dodson President American Audubon Association
731 Harrison Avenue Kankakee, Illinois

Dodson Sparrow Trap guaranteed to rid your community of these quarrelsome pests, price \$8.00.

Dodson Wren House, solid oak, cypress shingles, copper coping, 4 compartments, 28" high, 18" dia. Price \$6.00.

Dodson Bluebird House, solid oak, cypress shingles, copper coping, 4 compartments, 21" high, 18" dia. Price \$6.00.

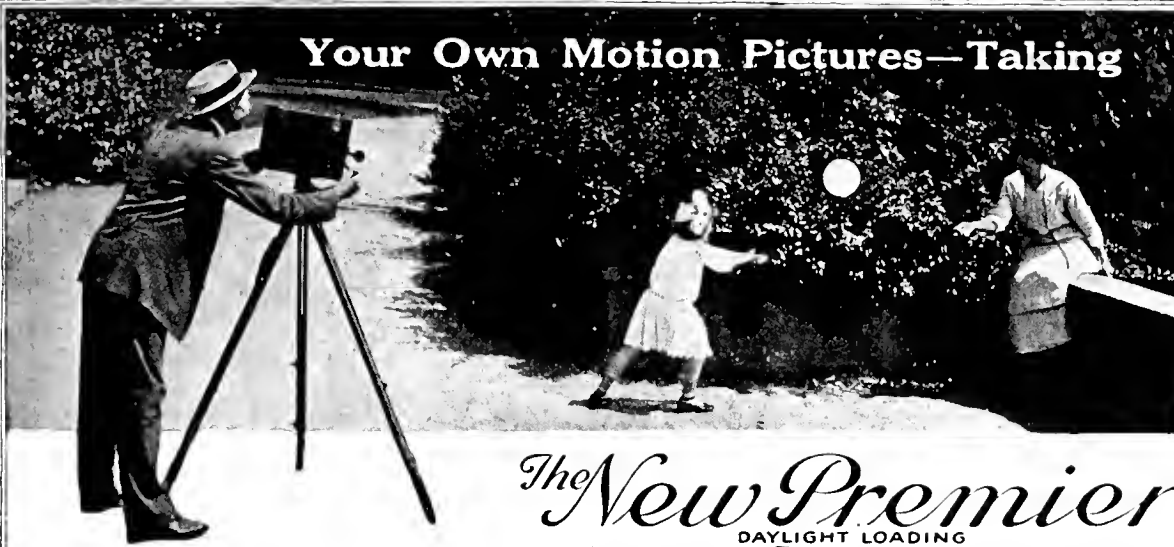
Dodson Sexangular Flicker House, 16 1/2 inches long, 12 inches wide, 11 inches deep. Price \$6.00.

Dodson Purple Martin House, (cottage style) 28 compartments, 32 x 27 inches. Price \$16.00. Other styles up to \$78.00.

Dodson Cement Bird Bath. Basin 34" in diam. Height 32". Price \$24.50.

Your Bird Friends

Your Own Motion Pictures—Taking



—Showing



The New Premier

DAYLIGHT LOADING

Motion Picture Camera

Get Action and Life into Your Pictures

Summertime pleasures are rich in action; vibrant with a wealth of life. Still pictures—snapshots—are always so still, lifeless, without the irresistible sparkle and animation of Nature's summer charms.

Canoeing along some inland river or lake; motoring across country; casting a swishing fly in the midst of some babbling mountain brook; all are redolent with scintillating, flashing action that only the motion picture camera can adequately catch and preserve.

Even the children's vivacity and buoyancy of spirit make but dull and uninteresting pictures when the action is lost. Yet, as her babies—always "babies" to her—mature into young men and women, Mother would experience a quiet rapture to be able to treasure up their childish frolics and revel in their memories.

Father's "own little girl" blossoms into a "sweet young thing"—and father wouldn't have it different—but there is a needless pang in the passing of childhood's love. Needless, because the New Premier Daylight Loading Motion Picture Camera can preserve these fleeting joys and pleasures forever fresh.

No experience is required to operate this motion picture camera. It loads in daylight just as easily as the little Brownie box or Kodak the children play with. It will make faithful, life-like records of simple, moving events or "shoot" a several-reel amateur scenario as pretentious as any professional "movie."

Two models—prices astonishingly reasonable—\$125 and \$200.

Come to any Pathéscope salon and let us demonstrate these wonderful machines. Select your own pictures from the great Pathéscope film library and operate the New Premier Pathéscope yourself.

The Pathéscope Co. of America, Inc.

Willard B. Cook, President

Suite 1828, Aeolian Hall, New York City

Agencies in Principal Cities

Re-create the Past Joys

An evening cannot be more entertainingly spent than in showing on the screen, by means of the New Premier Pathéscope projector, the scenes, events and frolics your motion picture camera has preserved.

No one will question your "fish story" as your own movie tells it. You will live over again the days at the hunting lodge, as on the screen, flash the grinning, unshaven faces of the dark-shirted, baggy-trousered "gang," with your self lounging in the midst.

The bright, clear, flickerless pictures of the New Premier Pathéscope amaze expert critics, it is so exquisitely built. Simple to operate. Uses only safe, slow-burning "Safety Standard" film, approved by the Underwriter's Laboratories, Inc. for use without a fire-proof hoth, by anyone, anywhere, anytime. Operates from any electric light current, or from a storage battery.



The Loudon Adjustable Flower Stand

PATENTED

The above picture shows a Boston fern held at an angle of 45° facing the room for decorative effect. This stand enables the growing plant to be adjusted to the best possible position to obtain sunlight and a uniform growth. Especially designed for growing large foliage plants in residences and sun parlors. It is an ideal stand for your porch.

Send for booklet showing the many uses of the Loudon Stand and prices.

Marietta Hollow-Ware and Enameling Co.
Marietta, Pennsylvania



A "FISKLOCK" HOUSE

F. O. Zenke
Owner
D. J. Baum
Architect

Here You Expect "Fisklock" Brick

Obviously a high standard was set for this home. You easily imagine a beautiful interior, for the structure is so substantial, so permanent, so enduringly beautiful, and fire-proof.

But unseen, the multitude of "dead-air" cells in the "Fisklock" wall add to the comfort in summer and make it easier to heat the house in winter.

And the inside of the brick wall is of the same high quality as the face for every "Fisklock" brick is a header, extending to the inside.

That there was a saving in first cost is known to all who realize that a "Fisklock" brick is equivalent in size to a face brick and a common brick—only about half as many units were handled.

The labor saving is so great that the architect speaks volumes when he says of this brick: "It's not what brick costs per thousand, but what it costs in the wall."

FISKE & COMPANY, Inc.
BOSTON, MASS.

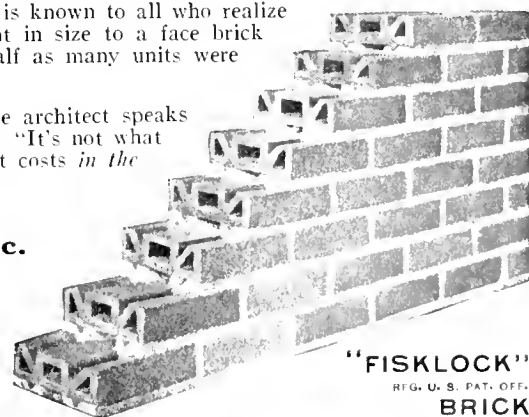
New York Watertown, Pa.

"Tapestry" Brick

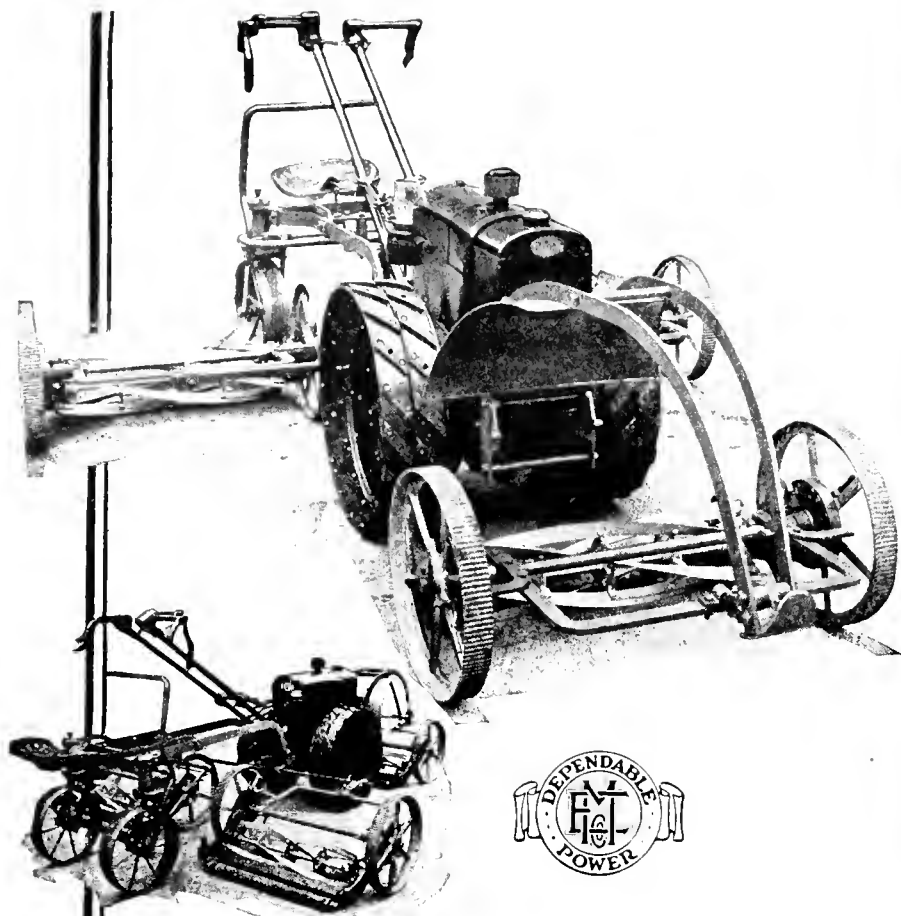
REG. U. S. PAT. OFF.

Face Brick

Fire Brick



"FISKLOCK" BRICK
REG. U. S. PAT. OFF.



Superior Work From a Successful Machine for Suburban Homes and Estates

Any man who knows anything about gasoline motors, can operate the Utilitor Mowing Outfit with ease.

This outfit is especially suited for work on country or suburban places which vary in size from an acre on up to the largest estate.

Everything about the Utilitor unit has been designed to make it practical and safe to use in fine yards and gardens.

The machine is controlled with ease and precision.

A foot control and a double clutch *power* control enable the operator to negotiate close to flowers, shrubbery, trees, fountains and walks without endangering the property.

The machine we are selling now—the NEW model—has some features that no other machine of this type possesses.

One of these features that is especially applicable to the Utilitor as a mowing unit, is the speed governor.

This device keeps speed constant under different loads.

When tall grass or sudden grades are encountered the carburetor opens in proportion to the load and the speed is thereby maintained.

From the standpoints of first cost and operating cost, the Utilitor outfit has no superior. We are able to make one of the best mowing outfits in the country for *less money* because cutting grass is only *one* use for the Utilitor.

We would suggest that you see our dealer and let him explain the advantages of this machine. He will be pleased to demonstrate without obligating you. Really, the machine in actual use will surprise you by the wonderful way in which it performs.

The name of our dealer will be sent on request.

PROMPT DELIVERIES

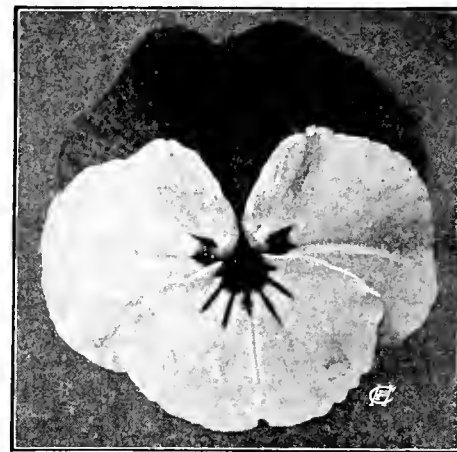
MIDWEST ENGINE COMPANY
161 Martindale Ave., Indianapolis, U. S. A.

MIDWEST
Dependable  **Power**

Exclusive!

1. A New Tufted Pansy (Pansy Violet) (Lord Beaconsfield)

Has the combined perfume of the pansy and the violet. The color of both upper petals is dark purple—pansy-violet—a very beautiful color. The three lower petals are pure white, shading into creamy white toward the edges. This combination of colors is very effective. Unlike the pansy, this will bloom all summer, and holds its size, even during the hot summer months. Pkt. 50 cts.



LORD BEACONSFIELD PANSY

2. Fringed Moonpenny Daisy

A beautiful white perennial Marguerite with plume-shaped lacinated petals on long stems; superb for cutting. Pkt. 50 cts.

3. New Siberian Hardy Wallflower

This exquisite new variety fills the long-felt want for a really hardy Wallflower. It will survive our severest winters and is a plant of great beauty with its gorgeous orange flowers and shining dark-green foliage. Grows about 15 inches high, branches freely and blooms the whole season. Pkt. 50 cts.

ALL THREE FOR \$1.00

Don't

wait until July to sow your Hardy Flowers—start them *now*. You take advantage of better soil moisture, get better germination, stronger plants and many more flowers than you would if you delay. Our *Book for Garden Lovers* (25c) is sent *free* with above \$1 collection.

Schling's Seeds

26 West 59th Street

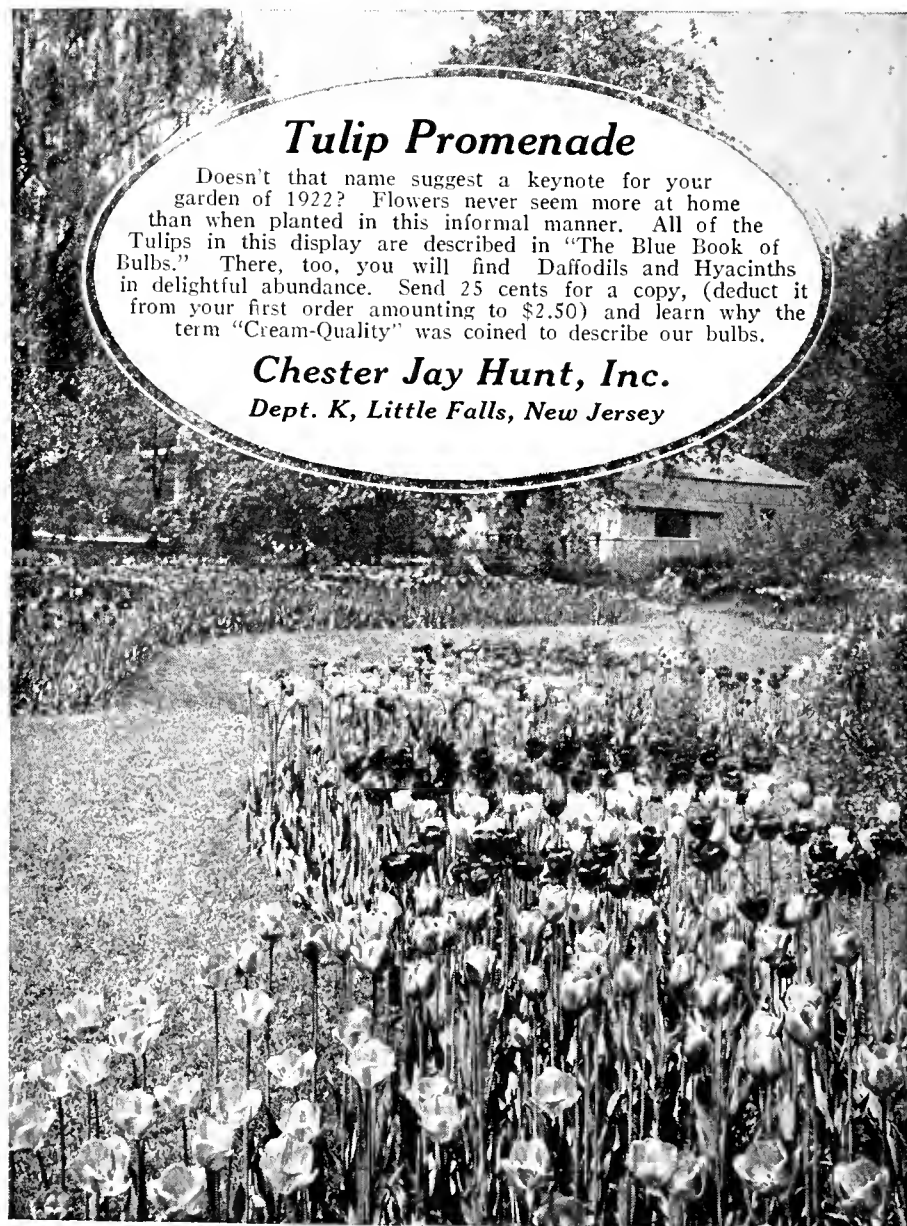
New York City

Tulip Promenade

Doesn't that name suggest a keynote for your garden of 1922? Flowers never seem more at home than when planted in this informal manner. All of the Tulips in this display are described in "The Blue Book of Bulbs." There, too, you will find Daffodils and Hyacinths in delightful abundance. Send 25 cents for a copy, (deduct it from your first order amounting to \$2.50) and learn why the term "Cream-Quality" was coined to describe our bulbs.

Chester Jay Hunt, Inc.

Dept. K, Little Falls, New Jersey





Booth Tarkington, Owner,
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Architect.

June Air in December

Think what it would mean to you next winter to have the air in your house as fresh and sweet as it is now. It means *exactly that* to thousands who have installed Kelsey Health Heat.

The Kelsey is a Warm Air Generator, entirely unlike the ordinary furnace. It is built with a series of zig-zag tubes, which send—not a small amount of hot air, but—a large volume of warm air into every room in the house.

And the Kelsey Humidifier adds just the right amount of moisture, so that you feel the warmth at a moderate temperature.

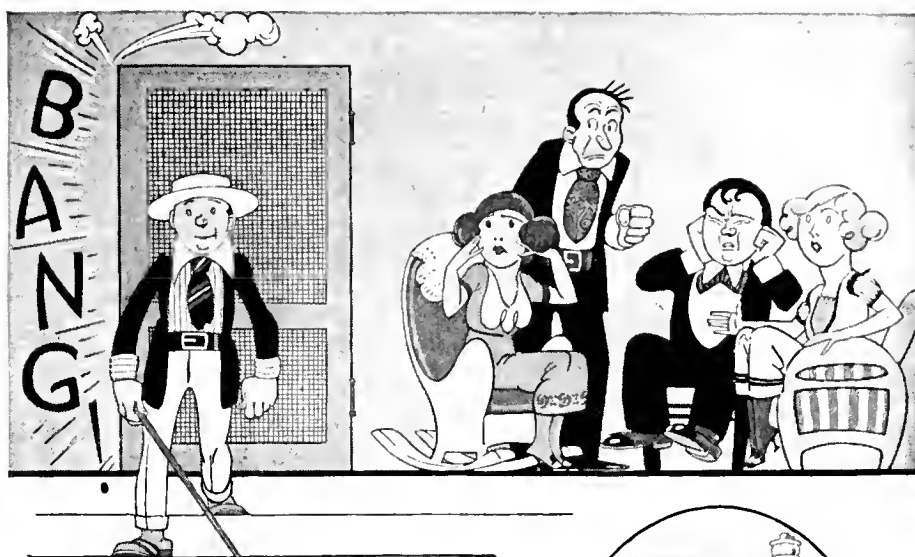
If you are about to build a new house, or if your present heating plant needs renewing, let us send you full information about Kelsey Health Heat.

THE KELSEY WARM AIR GENERATOR

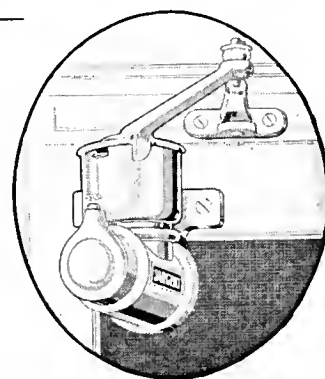
237 James St., Syracuse, N. Y.

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Screen Door Music



SLAM! BANG! Every time your screen door slams it leaves its imprint on your nervous system. Slam! Bang! All summer long. Day in, day out.

Don't go through this experience this summer. Treat your nerves right. Put a Sargent Noiseless Screen Door Closer on your doors and enjoy the quiet and calm of the drowsy summer evening.

Use them on other doors too. There is the coat closet in the front hall, the downstairs lavatory door, the bathroom door, the pantry door, the kitchen door, the basement door and others, in the home and at the office.

Doors equipped with Sargent Noiseless Screen Door Closers shut quickly, gently and quietly, without rebound, which means less wear on doors, locks and hinges; more order and dignity in the home.

Sargent Screen Door Closers are easily attached. They are sturdy and dependable, like all Sargent Products.

If not at your hardware store, write us for descriptive folder and the name of our nearest dealer.

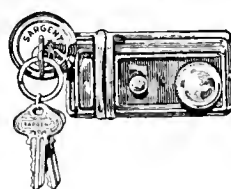
SARGENT & COMPANY

Hardware Manufacturers

31 Water Street

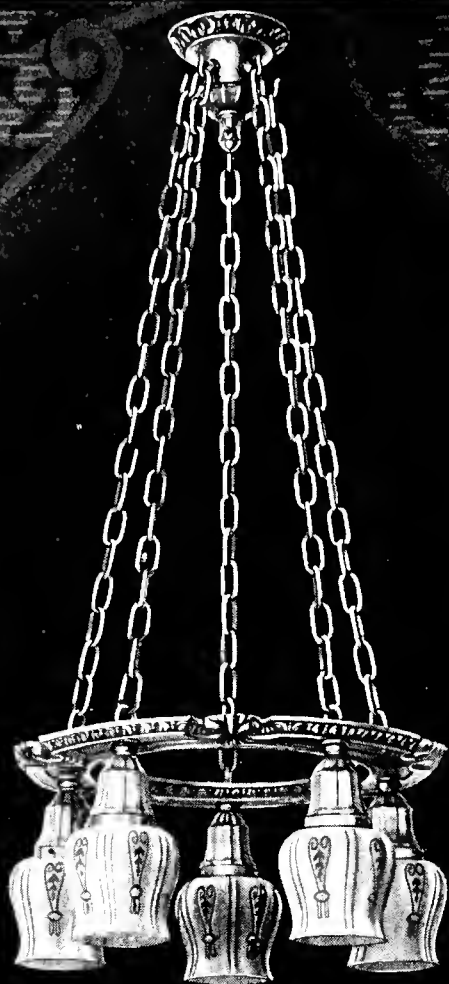
New Haven, Conn.

Sargent Day and Night Latches



Add security to quiet by installing Sargent Day and Night Latches throughout the house. Linen closets, clothes closets, basement, attic and other doors should be protected as well as outside doors.

SARGENT
LOCKS AND HARDWARE



No. 72

MILLER

Lighting Fixtures

These MILLER fixtures are made from improved, indestructible MILLERMETAL, which is of superior quality and takes a remarkable finish.

The prices quoted represent remarkable values for high quality fixtures.

Even if you are not contemplating a new house, these fixtures will "dress up" an old one.

They can be seen at all Miller dealers. Write us for name of nearest one.

No. 72, 5-light Fixture, \$24.50

West of Rocky Mountains, \$26.00

No. 712, 1-light Bracket, \$6.75

West of Rocky Mountains, \$7.50

Finishes: Venetian and Gold, Verde and Gold—for living room. Silver and Black for dining room.

Prices do not include glassware, bulbs or installation

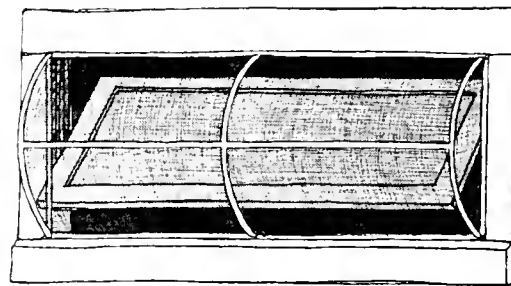
Edward Miller & Co.

Established 1844

Meriden, Conn.



No. 712



The hood screen solves the problem of screening pivoted windows in transoms and cellars

Ostracize the Fly

(Continued from page 72)

All the hardware must be of non-rusting metal. No doubt, as soon as the rustless steel is on the market in large quantities, screen men will be using it instead of galvanizing, painting, etc., and using it and bronze and monel metals for hardware.

Some Details

The corners in the metal (and in the wood frame as well) have to be of exquisite workmanship. The best types have no screws or rivets or plates or projections of any sort, yet are of a perfect interlocking or welded construction and hold the screen cloth at every point with infallible tenacity.

There is no aperture so shaped that it cannot be framed in screens by the ablest screen makers. In the case of the metal screen the bent work is really a work of art, in that they are not puckered or pinched, but are *sans* humps, *sans* bumps, *sans* everything but beauty, rigidity and conformity to conditions.

Every screen manufacturer has his own scheme for fastening the screen cloth firmly in both metal and wood frames. The idea is that the cloth must not sag in the frame, on the largest openings in doors or windows, porches, etc., that when either whacked by the children or inadvertently struck by adults, the cloth will remain taut and rigid and stay in place in the frame.

The tubular metal frame in this connection seems the most logical metal frame. It is lighter and as strong as the other types of metal frames. It is so admirably contrived that the cloth can be removed without an extra tool and the springs and slides can be very conveniently and admirably fitted.

The tracks or slide upon which the metal frame works must be a slide and not a series of sticking points. This means good workmanship.

Another advantage the metal frame has over the wood frame is that it does not need the disfiguring hinges; if hinged, it can be hung on the pivot hinge which leaves no scar, and is inserted in the casing of window and leaves no trace. When it is to be taken down for the winter it is simply lifted out—no pins to come out of hinges and no unscrewing.

Varieties of Metal Screens

The type of screen is of course dependent upon the kind of window or opening you have to screen. The usual types are: sliding and rolling, casement and stationary.

The sliding screens are usually used on the double hung window and slide on a slide. The best slides are of metal backed by wood. A double hung window can be screened by a single screen or a double one, dependent on the wish of the purchaser. The double slide is necessary, of course, in the case of the double screen.

In this connection it is interesting to note that there is a new type of window lately on the market that arranges in the head of the window a space into

which not only the screen can disappear but the window itself, and be out of the way. This of course allows for a completely open window even more so than the casement.

The pleasure of the slide screen is in the fact of its sliding and not catching in a series of struggles to make it work.

Springs and tubular grooved frames complete this type. If the springs get out of order in a tubular grooved frame, they can easily be taken out and restored without special tools. They are protected also from wear and rust and made so as to withstand atmospheric ravages. A safety device should be provided to prevent the spring from accidentally disengaging itself.

If the screen is hung inside the window, one hand lift is sufficient. If it is hung outside it is well to have another on the inside to be of service when removing them for winter storage.

Rolling Screens

The acme of screen perfection is attained in the rolling screen. At present this type is creating the interest it deserves, as it is adapted to every kind of window and can be kept on the window throughout the year.

The screen is of metal and rolls up on a roller like a window shade; it is of simple construction, durable and non-rusting. It is light and rolls with great dispatch. Some of these shade-like frames can be raised and lowered at any point on the window frame; they are rigid, do not sag on the broadest of windows and are equipped with non-rusting metal, and are either of monel or bronze in fittings and framing. The track in which they slide is also non-rusting and holds the screen well in place. The screen cloth is of the best mesh and is tightly fastened at every point in the frame.

The fact that these screens are inside the window leaves them free from the ravages of the elements, which is another point in their favor. Some of these screens are supplied with a cord just like a shade and that pulls up and down the same way. Some of these roller screens have employed zinc on all exposed parts, and this is a rust preventive. The same brand employs a waterproofed fabric less expensive than metal, also bronze, copper and monel metal.

One especial type of rolling screen presents an advantage that is very desirable—it has a patent side grip for the edges of the monel screen cloth and a perfected runway in which travels a series of metal clips holding the cloth and so arranged as to roll up without difficulty. The screen roll is assembled in a zinc casing, made exactly to fit the window, which is easily attached to the "stops" at the top of the window frame and, when painted or stained to match the trim, looks like a part of it and is almost invisible. The two side "runways", also of zinc, are screwed to the window "stops" like weather strips and are painted or stained in similar manner making them entirely inconspicuous.

(Continued on page 78)



Residence — Highland Park, Illinois
Robert Seyfarth, Architect,
Chicago, Illinois
Exterior of Redwood Sawn Shingles

Build Your Home of REDWOOD and Preserve its Personality

IN mansion or bungalow, the use of Redwood for exterior construction and finish will do more than any other one thing to preserve the personality of a frame, or stone and wood house.

Redwood resists rot

Every fibre of Redwood is impregnated by nature with a preservative which prevents the growth of decay-producing fungi. Properly seasoned, Redwood is subject to a minimum of warping, shrinking and swelling. Climatic conditions and earth moisture do not weaken or rot Redwood.

The good appearance and soundness of your house are assured when you build with Redwood shingles, sidings, water tables, porch posts and columns, railings, roof boards, gutters and window frames—for these parts of the buildings are exposed to the weather, or in contact with the earth, and should be built of the best lumber.

Also resists fire

Redwood reduces the fire hazard, because it is free from pitch and other highly inflammable resinous substances, therefore is hard to ignite, slow-burning and easily extinguished.

Economical, too

Being unusually free from knots, splits, checks and other imperfections, there is little waste in Redwood lumber. The builder's time is saved in working with Redwood. Having a close grain and smooth texture, Redwood takes and holds paint well. In a Redwood house, repair and up-keep expenses are reduced to a minimum.

Information on Redwood every home-builder should have

If you are planning a home, you will be interested in knowing more about Redwood—why and where it should be used in your new home. Our Chicago office will be glad to send you this information. Write for Redwood Information Sheet No. 11, "Residential Building Materials."



2081 McCormick Bldg., Chicago
New York City, N. Y. Kansas City, Mo.
THE PACIFIC LUMBER CO.
San Francisco, Cal. Los Angeles, Cal.
The Largest Manufacturers and Distributors of California Redwood



Silent Sentinel of Health

Some representative homes where Jewett Refrigerators are used:

Arthur Curtiss James
Newport, R. I.
Vincent Astor
Rhinebeck, N. Y.
L. C. Tiffany
Cold Spring Harbor
E. J. Marshall
Pasadena, Calif.
S. Reading Bertron
New York
Guernsey Curran
East Norwich, L. I.
Cornellus Vanderbilt
New York
Mrs. L. Z. Leiter
Beverly Farms, Mass.
Wm. Fahnestock
Katonah, N. Y.
Mrs. W. L. McKee
Bristol, R. I.
Samuel Atherton
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Mrs. R. H. Townsend
Washington
George Eastman
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John D. Rockefeller
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William R. Coe
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Sir Mortimer B. Davis
Montreal
John D. Rockefeller, Jr.
New York
Sen. W. A. Clark
New York
Joseph Leiter
Washington
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A. J. Lichtern
Glencoe, Ill.
Mrs. John Hay
Cleveland, O.
John Borden
Lake Geneva, Wis.
Payne Whitney
Manhasset, L. I.
Wm. V. Kelley
Lake Forest, Ill.

IN ALL ordinary refrigerators, metal linings are used in the ice compartment—which is actually the hardest place to keep clean. Every woman realizes the difficulty of keeping metal linings absolutely sanitary and consequently appreciates the practical beauty of the seamless, snowy white porcelain lining (of both ice and food compartments), found only in the Jewett.



This china crock without crack, crevice or joint, assures absolute cleanliness, a most essential feature to proper preservation of food, and is but one of the many exclusive features of the Jewett Refrigerator. When almost every notable mansion, fine hotel and well-managed club selects the Jewett, its superiority must be unquestioned.

The Jewett—in addition to its one piece, inch thick, seamless china crock lining—provides a perfect system of cold, dry air circulation to properly preserve food.

Write for this book

There is a reason why milk, butter and meat should be kept on the lower shelf of the refrigerator; do you know it? This and other points concerning the use and care of a refrigerator are contained in our illustrated booklet. May we send it to you?

THE JEWETT REFRIGERATOR CO.

Established 1849

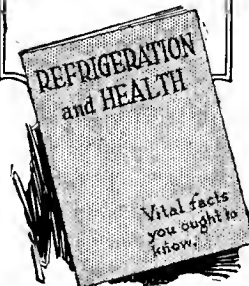
123 Chandler St. Buffalo, N. Y.

Associated with

The Canadian Jewett Refrigerator, Bridgeburg, Canada

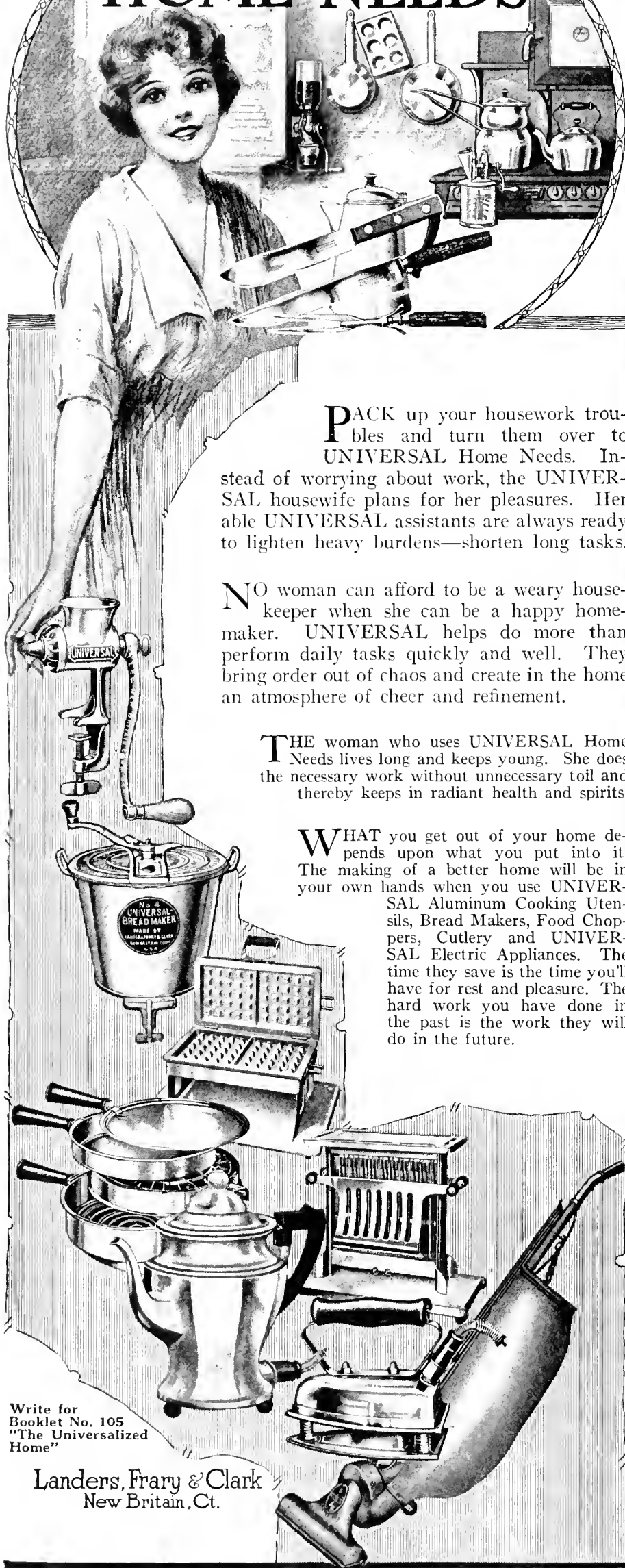
JEWETT

SOLID PORCELAIN REFRIGERATORS



"The Trade Mark Known In Every Home"

UNIVERSAL HOME NEEDS



PACK up your housework troubles and turn them over to UNIVERSAL Home Needs. Instead of worrying about work, the UNIVERSAL housewife plans for her pleasures. Her able UNIVERSAL assistants are always ready to lighten heavy burdens—shorten long tasks.

NO woman can afford to be a weary housekeeper when she can be a happy homemaker. UNIVERSAL helps do more than perform daily tasks quickly and well. They bring order out of chaos and create in the home an atmosphere of cheer and refinement.

THE woman who uses UNIVERSAL Home Needs lives long and keeps young. She does the necessary work without unnecessary toil and thereby keeps in radiant health and spirits.

WHAT you get out of your home depends upon what you put into it. The making of a better home will be in your own hands when you use UNIVERSAL Aluminum Cooking Utensils, Bread Makers, Food Choppers, Cutlery and UNIVERSAL Electric Appliances. The time they save is the time you'll have for rest and pleasure. The hard work you have done in the past is the work they will do in the future.

Write for
Booklet No. 105
"The Universalized
Home"

Landers, Frary & Clark
New Britain, Ct.

Ostracize the Fly

(Continued from page 76)

The window shade is then replaced just below the screen casing and neither interferes with the other. The screen is so adjusted that it easily pulls down or pushes up at will, automatically locks itself on being brought down to the sill, and, after being released by a slight upward push remains in whatever position it is left. It covers the whole of every window and is so simple in construction and direct in action that, once installed, it should never get out of order. In case of damage it can easily be removed, new parts obtained and as easily be relocated. In new houses, under construction, provision can easily be made to "sink" the screen casing and side runways into the window frames so that they are almost invisible.

If the rolling screen is not used, the casement can be covered with top-hung outside screens, side-hung, double-door style, or single from one side or stationary on the outside, if the window opens inside. When possible the casement screen should be hung on pivot hinges to permit ease of detaching for storage, and, as we said before, to leave the window without the marring of the hinge there or removed. However, frequently in the case of the unusually large screen the use of a little strap hinge is sometimes necessary to carry the extra weight. In marble window casing the hinge of course is an impossibility.

A couple of side levers on either side of the screen for releasing the pivots when the screens are to be taken off for the winter make the matter of removal as easy as "falling off a log".

The top hinge screen on the outside of the window which pushes out from the inside has to be hung very securely and the bolts and pivots and handles and adjusters have to be made to perfection. The adjuster for pushing this window out or open must be a pleasure to use or else this type of screen will be a curse. There is an adjuster now on the market that is put on the window in such a way that the screen can be opened or closed without opening the inside of the window. A double insurance against inroads of bugs while opening the window to adjust screen!

Put up to "stay put" stationary screens are fastened with bolts which are removed when necessary to store.

Wooden Frames

The story of the wooden frame is about the same as the metal, only that the wood frame can't rust, but can wear out if not seasoned and kiln dried and given all the care in manufacture that long life in woods necessitates.

Here, too, the corner construction must be perfect, must be able to bear the weight of the screen and take out the jars. The frame must be rigid, light and strong. The wire cloth must be so fastened at every point that there is no sag or bagginess in the broadest window. Now all this is possible in the best wood frame screens and with good workmanship. Everyone thought for a long time that the metal screen could not incorporate their good points. Don't be fooled by someone saying that the wood screen cannot be made "fool proof", for it can and is. Here again every maker has his own device for catching the metal cloth; here again the metal cloth must be rustless; here again the metal work and hardware must be rustless, the screen must make easy manipulation possible.

The screen door question, too, is rallied round with the same provisos of manufacture as metal and wood screens. There are the two leaf door and the one leaf.

The new thing on the door is the fact that the whole door may be screened or only one-half screened, the

rest of wood or metal. Yet it is far better to have the whole door screened, but for the sake of beauty and lack of monotony the lower half can be guarded with a metal panel which will not only look well but protect the wire cloth. Sometimes, too, in the wholly screened door just a metal guard rail is applied to prevent injury to the wire cloth on the full expanse of a door.

If half the door is of wood, there again you lose the free entry of air, so it is advisable to screen the door completely and use the guard metal work to beautify and protect it.

Some of the lower portions of doors (as is the case with French windows) are beautifully carved to be in keeping with a handsome wood interior.

Doors, too, should be equipped with a good check to prevent them from banging and close tightly.

Locks or no locks, are questions to be decided by the buyer, but all hardware, bolts, catches, pins, hinges, etc., should, of course, follow the "no-rust" regime, and be of the most durable stuff and match up with the surrounding hardware.

Even though the frame and its hanging are of vital importance, yet what would the screen be without the screen cloth? And, of course, there are as many kinds of cloth in this quarter of the world's work as in any other and we have to know something of the variety in order to know what we are buying, to buy advantageously. Here again we play the old tune: Rustlessness.

The cloth must be of a mesh not too fine for free entry of air, and fine enough to prevent the smallest insects from entering. But here one must use discretion. If your home is in the Adirondacks where black flies and midges precede the mosquitos, then it is the better part of wisdom to use a finer mesh; if you are at the seashore, the ordinary coarser mesh is sufficient.

Wire Cloth Varieties

There is also choice here. One can have:

(1) Painted steel cloth which must be repainted often in accordance with its exposure and in regard to where it is exposed and whether it is hung inside or outside of the window.

(2) Galvanized steel mesh: This is often blackened for eye ease.

(3) Monel metal (an alloy of copper and nickel) guaranteed rust proof, used mainly at seashore resorts but good for any place.

(4) Bronze and patented bronzes: Used as is the monel wire cloth. Here a coat of paint to dull the bronze glare is of real service to the eye.

(5) Copper: A coat of dull paint here, too, will take off the glare.

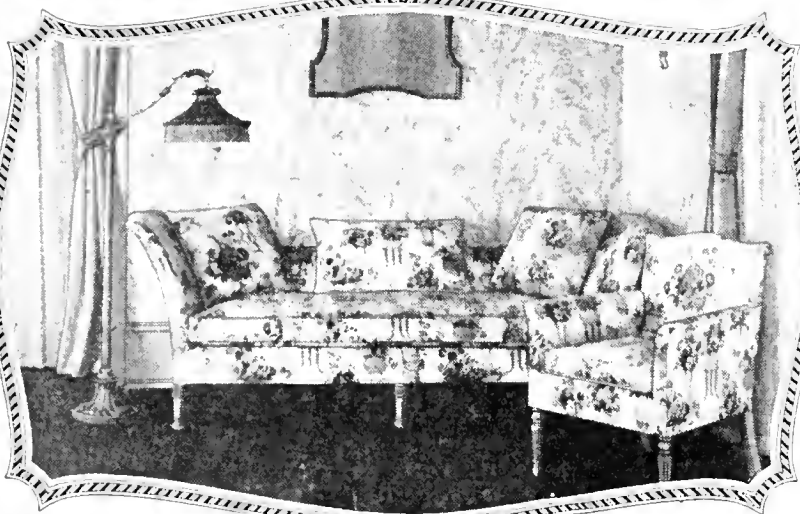
Manufacturers have various bronze cloths and they are sold under various names. Its great use is imperviousness to rust but it has to be of the best manufacture to insure this paradisiacal condition.

The porch that is screened with picky screens never is screened in time to reject the insect world. So here is another case where they must fit and be made to order.

What is a sleeping porch without a screen? Without a functioning screen? One swallow may not make a summer, but one fly can make torture out of night.

Some makers will key your screens so that each screen has its tag for replacement and there is no loss of effort and time in resetting them next year in their proper places. This can be done in windows, door and porch work. Of course, with the rolling screen—they are

(Continued on page 82)



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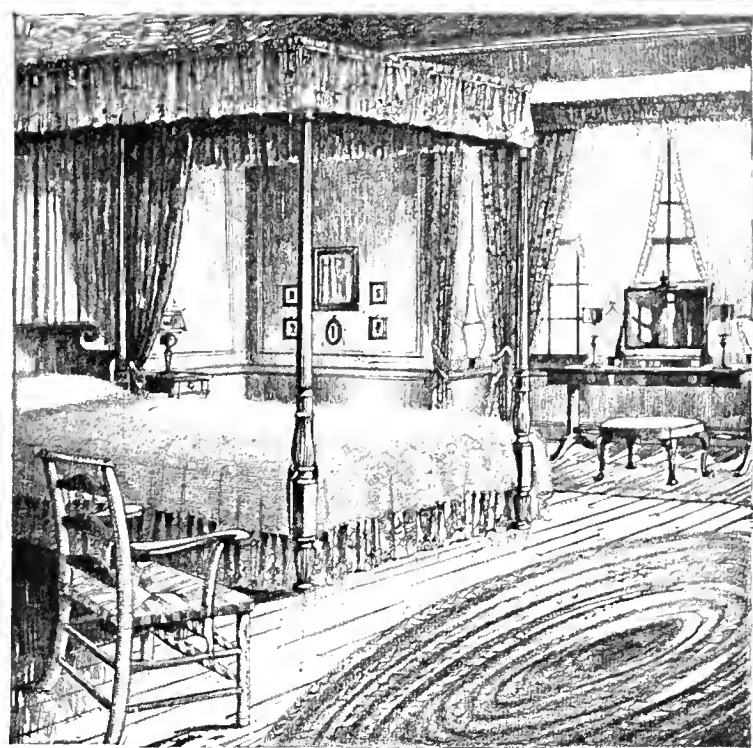
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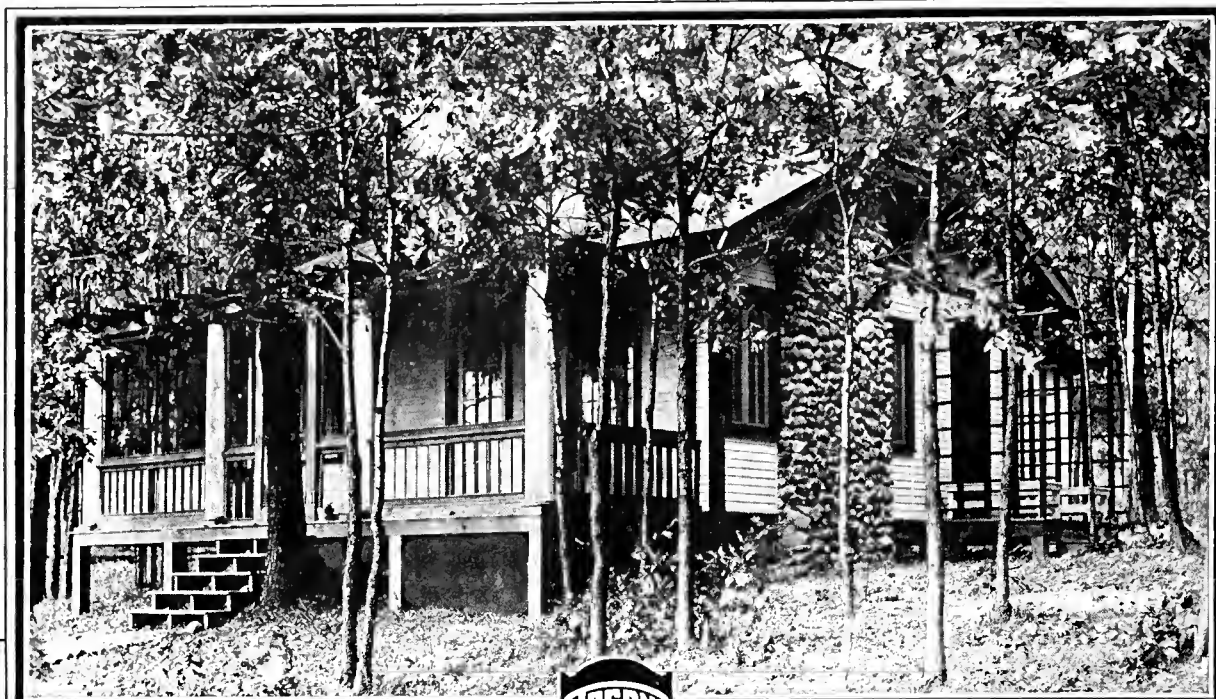
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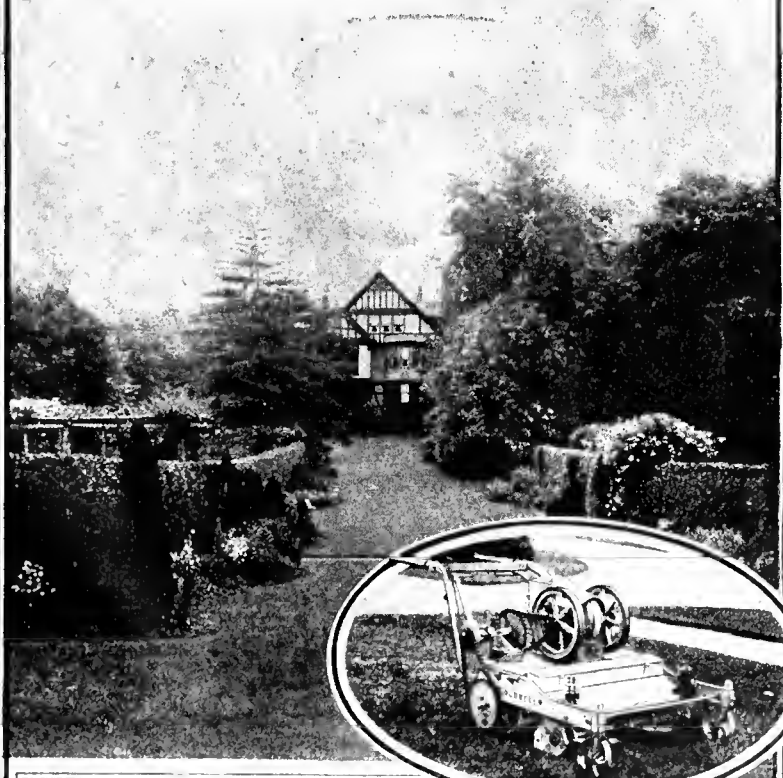
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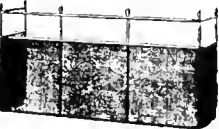
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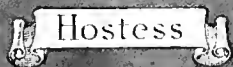
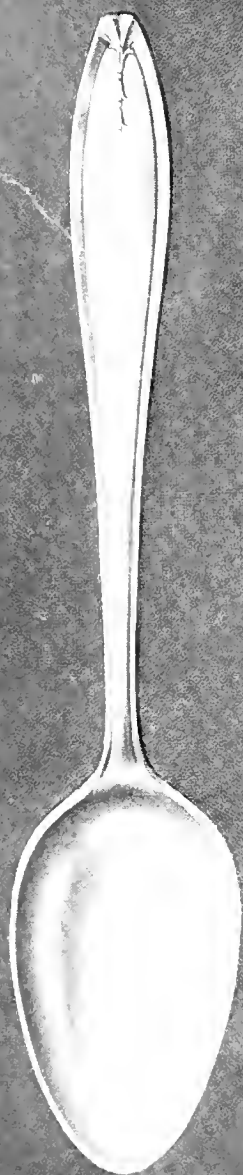


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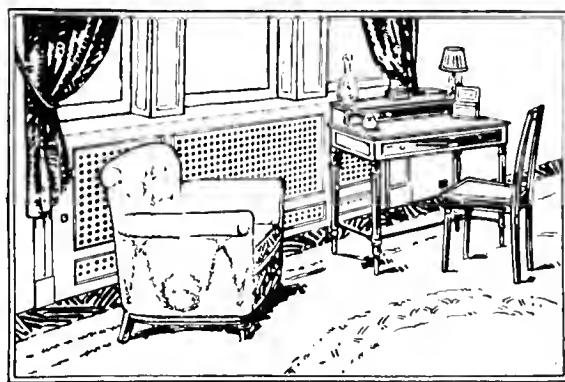
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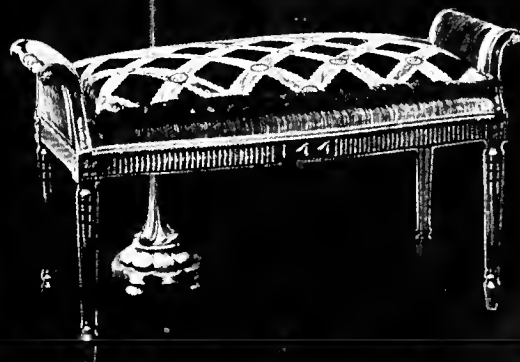
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Ostracize the Fly

(Continued from page 78)

never taken down and much labor is saved.

Screens are not a luxury; they are a health measure. When we get more civilized we will probably have our screens inspected to see that they fit, and the boards of health in the various towns will keep a close watch on them for diseases are rapidly being traced to the minute insect carriers. Typhus and yellow fever are the last results. Think what Central Europe would have been

spared had it been properly screened!

Contrary to usual opinion screens can be most attractive and fit in with the surrounding wood trim, and be a department of house furnishing not to be belittled. And don't fail to realize that a lot of trouble can be saved and unsightliness be avoided, if the screen is thought of before building your home—and if the roller type is installed, you have no storage care, or removal and reapplying slavery.

Collecting Old White For Decoration

(Continued from page 39)

Collecting a color is good fun, because collections of objects are usually hard to place. No matter how exquisite queer snuff boxes may be individually they are difficult to display agreeably. That is why collecting a color is so much more fun—because it may be the keynote, the secret basis, of all your decoration. Given a collection of old white things—fabrics and ivories and paintings and such—your soft white becomes a pervading glamor, which spreads itself over your rooms, coloring everything. The ageing of white is exactly opposite to the ageing of color. While colors constantly lose their intensity, white takes on a thousand lovely tones.

Perhaps it seems a little mad, this amateur collecting of a color, and yet surely there is a Providence that directs the passionate collector to the objects of her longing, to the undreamed things that give her surprise and enchantment. The element of surprise is as precious to the collector as the joy of finding things sought for. Certainly I never could have imagined or anticipated the possession of my now most coveted belongings, and therefore I must believe that my love for them, like a magnet, drew them to me. As they revealed their existences to me I made them mine, which was much more amusing than seeking definite things. When I found an old pair of white kid gloves of the Directoire period, with naive pictures and Spanish verses printed on them in black ink, with their edges minutely scalloped and yellowed white ribbons laced through the wrists, I had a much greater thrill than if I'd found a snuff box or a fan or a bandbox. My lovely pair of old gloves were kept in a box for a long time, but now they have a proper place in my bedroom, beneath the long sheet of glass that covers my pink and white brocade-hung dressing table. Their cost, I think, was five shillings, but their charm is priceless.

Indeed, most of my white finds represent so much fun and so little money that I feel my passion must be an inspired one. And when I find irresistible white things that I cannot possibly afford, I buy them for some more fortunate one who may have the right room and the adequate dollars and the proper appreciation. When I found a quilted petticoat of white satin, of the Louis Seize period, I could not possibly afford it myself, but I bought it and covered a small old sofa frame with it and used it in a drawing room, just beneath an old flower painting, in which white flowers shone against a dark ground. When I found a fragile triangular white lace shawl for fifteen dollars I kept it for myself, and made a hanging for the head of my bed, a perfect hanging, and yet utterly undreamed of. This bed is a lovely, graceful white and gold one, Louis XVI in feeling, with a slight additional suggestion of the Directoire. Its four very thin white columns terminate in gilt swans. The swans at the headboard hold this old lace shawl in their beaks. I have planned a festoon of old ribbons

and strings of lace for the two lower posts, but that has not come to pass. The bedspread-to-be also is a thing of dreams—it must be of yellowed white satin, faintly painted. But at present a perfectly plain length of pink moire serves as bedspread.

My bedroom is full of white, but each white spot is so separated from another as to count fully. The room is like a huge box of yellow-pink, with walls and ceiling and trim all the same tone. The dark polished floor is covered with the Aubusson rug of the white stars. The windows are hung first with glass curtains of a thin pineapple tissue of cream white, patterned with butterflies and bound with narrow white satin ribbons, and then there are large full curtains of a silvery gauze, with valances of Directoire brocade, old gray-blue silk with yellowish white flowers over them.

Between the two windows, on top of a narrow walnut bookcase, is my ivory tower, which delights me none the less because it is actually of bone, and not of ivory. The illustration which shows this tower and the white and gold bed also shows a lot of lesser white things which are special treasures; a water color, supposed to be by Blake, of a youth and maiden making an offering of a great basket of white fruits to Pan; a small Chinese porcelain lady sitting beneath a mirrored jar of white stocks; an old black and white vase on the dressing table; a white figure with convenient cups for matches and cigarettes, and a pair of red glass bottles, covered with gold stars, in ivory coasters. In the same London basement shop where I found my star carpet I found the Louis XV chairs, one of which sits at the foot of the bed. The white frame of the chair has become so worn that it takes a true lover of the shabby to forgive it, but the wine colored Aubusson covering, with its great pink and white lilies, is brilliant still.

The dressing table (simply a wooden shelf fixed on the wall, exactly opposite the mantel, with a huge mirror inset above it) is hung with pink brocade flowered in white and red, a beautiful old stuff that I dreaded to cut, but felt I must enjoy.

The white panel which hangs over my mantel is an old Louis XVI carving, so worn that it can only be called white by courtesy. Its original white paint is almost gone, and placed against a clear white wall it would be a mass of gray and tan, but against the deep yellow-pink of my room it is a marvelous arrangement of whites. Some day, when I have a little house, I shall build it into a little dining room. The ivory box beneath the panel is another proof of collector's luck, for it is of the same Indian design as the coasters which hold my star bottles. I found it in a Boston junk shop, at a ridiculous price.

The furniture grouped about the mantel is of all sorts and colors, but all of it is relieved by white. One bergere is covered with mauve linen checked in white, the other in brown

(Continued on page 84)



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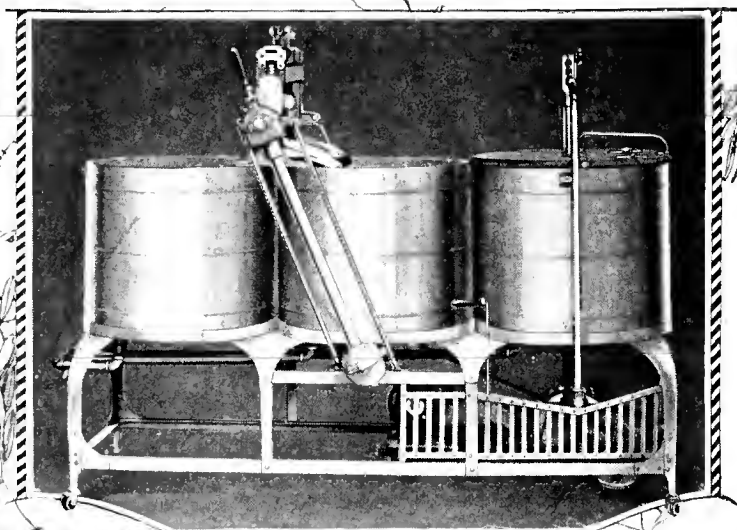
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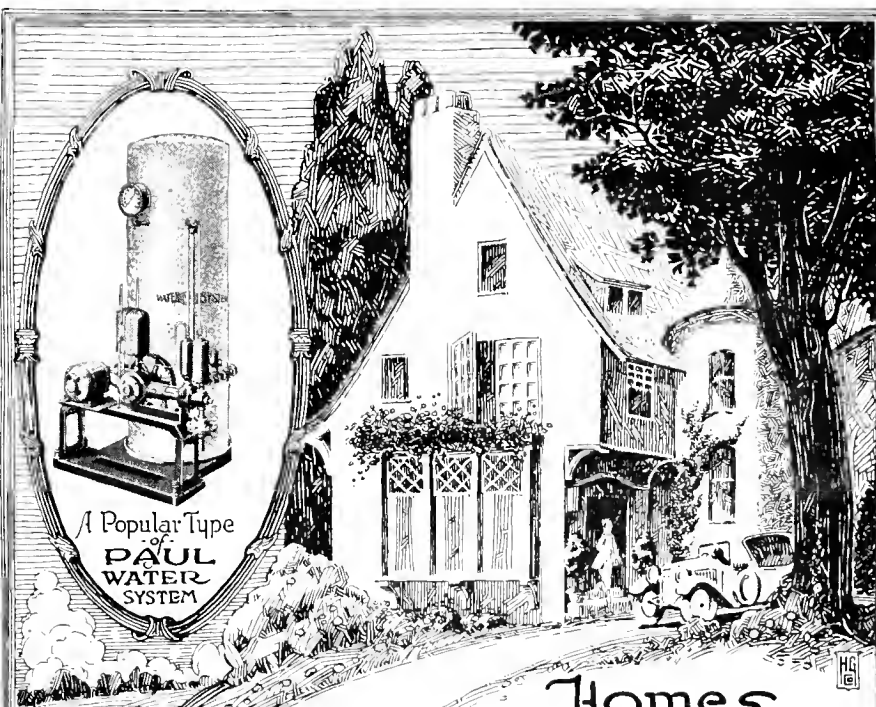


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Collecting Old White For Decoration

(Continued from page 82)



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toile de Jouy patterned in white. The screen is of book-paper, black ground spotted in white and pink. The wardrobe is painted in imitations of tortoise shell, with little white lines suggesting ivory, and white butterflies on its door.

The graduation of difference in white is limitless: for instance, there is the difference of degree, or digestion. A fresh white muslin curtain in a freshly whitewashed room has charm and simplicity, but it cannot be compared in degree with a yellowing satin curtain in an old room where white paint has taken on the polished quality of ivory. A glass—two glasses—three glasses of buttermilk are refreshing, but a glass of cream would be surfeiting. It is all a matter of quality. White must be used sparingly, preciously, to remain the motif of an arrangement, and not be lost in too great repetition. One recalls the amusing trial of Whistler, when the critic testified that a certain Symphony in White contained many other colors—green, and brown, and so forth. "And does a Symphony in F contain only F—F—F?", asked Whistler, "f—f—fool!"

A collection of white is best shown against some definite tone—canary, or pink, or gray, or blue—but some tone that itself, in combination with deeper color, suggests white. White not too insistent, each white object being a subtle support, should be used like a recurring motif, a delicate repetition, of another white object. The play of tones and colors in white is great, but one has learned that it is more successful to use a lighter white against a deeper white than vice versa. A white porcelain figure—of itself a shining clear white—is fine against a yellowish stuff, or against deep cream. My living room, for instance, is very faintly cream, its white marble mantel is bluish white, and the two large jardinières are of pinkish white, and yet there is no suggestion of one white melting into another. The painting above the mantel

is from an old Italian screen, and shows a gorgeous blackamoor leading in a proud white horse. On the mantel shelf beneath are two little blackamoors.

One of the white rooms I most enjoyed doing was a bedroom in a New York house built around a lovely old bed of white and gold. I have never seen such paint, as smooth and shining as a bowl of thick cream. This old bed is Italian, with four posts of equal height, and a great hanging head board with the monogram of the owner carved and gilded within an oval. This bed has a beautiful polished look, and its gold is as smooth as its paint. The bedspread is made of an old brocade of white ground patterned with little Watteau-like groups in yellow and pink and violet. A valance of pink silk hangs under the bedspread.

This room also has many notable touches of white against white, the most amusing being the lyre-shaped fixture strung with pearls instead of crystals. To the appreciative eye these pearls make no more claim to preciousness than do crystal. They are no more an affectation than are the white satin curtains at the windows. Imitation pearls are beautiful things: why not use them?

White satin is always beautiful, and age but mellows its beauty. I recall a set of old white satin wall hangings of the Queen Anne period, yellowed to a lovely frail texture and color, painted with perpendicular bandings of single roses and simple leaves. Every one who loves things has a few deeply cherished memories like this—and always I've had a dream of a room paneled in painted white satin. But I have only approached its realization in these white satin curtains, which are as simply made as muslin ones, great shining white masses of plain finished with pleated ruffles. These curtains are hung over a deep peach pink taffeta, so that the light may be kept warm. The usual rules were disregarded. Instead of pink over white we used pink *under* white.

Decorative Tiles Inside and Out the House

(Continued from page 47)

of the architect and decorator; others again are new and original in conception and harmoniously achieve their mission as pure decoration. In the Enfield tiles there is a boldness and feeling for ornamental effect that makes them peculiarly fitted for outdoor use and they carry with them much of the charm that challenges the attention in the Moravian tiles.

So far in its broadest sense, America has not succeeded in developing a distinctly national art type and it is probable that our arts and industrial crafts will vary from European types more in spirit than in actual expression. And so in decoration. We have developed no style peculiarly our own, so for a time we harked back to specific periods, studying and copying them as nearly as we could while we were in the process of discovering just what was best fitted for our particular mode of living and what would best lend itself to our own particular environment. In our search for adaptable material we have the golden fruits of all the ages to choose from, and in our present mood we are tending towards a revulsion from neutral tints and smooth textures towards colors more positive and vibrant, and surfaces expressive of the nature of the material from which they are evolved. Plaster is rough cast and left to display its natural tone and wood is no longer disguised with varnishing but is allowed to reveal the value and beauty of its grain.

But there are spaces that require a richer and more splendid treatment than

rough cast work and open timber, and to produce this needed color enrichment tiles are being introduced, sometimes massed to get the effect of a body of solid color as required in certain walls and floors, or they may be distributed in small numbers to produce interesting spots of color or to supply color balance. They have been used most successfully in various ways in the structure and decoration of some of our most interesting homes. In Mrs. John L. Gardner's palatial house in Boston several rooms and corridors are made resplendent with tiled floors and walls. One floor is of deep rich red tiles and their soft velvety texture is as beautiful as an oriental rug but more in keeping with the distinctive character of the room. Another floor in this house is of blue tiles, a haunting, vibrant blue that sounds the dominant color note in the room. Old Moorish tiles embellish the walls of the apartment and they are as extraordinary in their decorative effect as a rare old tapestry.

Texture also plays an equally necessary rôle in decoration and the texture of tiles is quite different from that of any other material. To produce a good effect, the fixed background upon which they appear should be in character with its ornament—rough plaster, concrete, and stone are most frequently used—and an outdoor living room, a conservatory, a loggia, a swimming pool or breakfast room though treated in the simplest way, will, by the addition of a

(Continued on page 86)



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Decorative Tiles Inside and Out the House

(Continued from page 84)

tiled floor, a wall, a fountain, attain a dignity and a richness of artistic expression that lifts it out of the realm of the commonplace. Used on a loggia floor, the warm, harmonious tones rather prepare one for the gay hues of flowers and shrubs outdoors, and the stretches of velvety lawns are reflected indoors in all the tones which appear in the tiled pavement.

Tiles sound a warmer, more personal note than marble, they can better express the sentiment of the craftsman, but splendid results have often been achieved by using these two materials in combination, as is exemplified in the delightful hall shown on page 47 where the floor is of marble with tile inserts.

But we are just beginning to turn our attention to the use of color on the exterior of buildings—to study minutely color location, to experiment with color when it is applied to other than geometric form and to try to achieve with it a real and vital decorative result. Because tiles are so well adapted to outdoor use, and because almost any color note can be sounded by them, they will more and more play a large factor in helping toward the solution of this new problem.

In gardens, the use of applied color must be restrained if flowers fling out their gayest banners, but where there are gray walls and dusky paths and long stretches and bowers of green, what could be more delightful than to come upon a fountain whose blue tiled basin and walls seem to reflect the azure of the sky, or green tiles the cool of the ocean? Another ingenious way of in-

roducing colors to crown a neutral toned garden wall with a coping of shingle tiles which can be glimpsed here and there between vines.

For interiors, the more utilitarian uses of tiles are becoming popular. They are made to take the places of wood or stone in door trims for instance, connecting them perhaps with some other architectural feature in the room, and they are also used in a decorative way to conceal registers and radiators—the pierced arabesques of the design allowing the full volume of heat to enter the room. Much can be said of mantels and fireplaces and hearths and the appropriateness of the materials from which they are constructed. Stone and brick have long been successfully used but many delightful conceptions are now being carried out in dull toned tiles in which as much or as little color can be used as one desires.

These Chinese, Persians, Spaniards, Moors, Italians and Dutch realized to the fullest the possibilities of these bits of clay that they colored and baked with such magic skill, and we of today turn to the old Persian tiles for inspiration when we wish to achieve beautiful passages of color. When the problem calls for more restrained tones we may study those of the Italian Renaissance. But we cannot successfully utilize exact reproductions of classic types because the scale of our ornamentation differs from that of the ancients, so we can only try to grasp the essence of their art and adapt it as far as we can in spirit, changing size and dimensions to suit our own forms of embellishment.

An Afternoon In Arcady

(Continued from page 35)

so the track rules say—
To pass him then if I could from
that place;—

Unless he distanced me by driving
past

Until his wheels were clear in front
of all

My horses' heads—why then—just
with the vicious

Trick that is often done with timid
men

To force them to the rear, he swerved
a little

To the left. I saw this forearm more.
But I

Was keen, and closely watched his
unfair trick.

I lashed my horses forward to the
narrow

Gap, when my axle struck his full.
His horses

Felt the blow; it turned them just a
little

To the right. Their speed just drew
the chariot far

Enough aside to open half a hand's
length.

Small you may say—but wider by
the width

Of your two little thumbs, as I was
driving.

Then I lashed them through, and beat
his trick by my

Own skill. The case was plain
enough. Had I

Not risked a fall, his dirty, low-down
trick

Might have succeeded. It was plain
enough

To all the crowd. They turned
against him, jeered him,

Hooted, threw things—and the girl
was mine!

MELITTA (yearningly): Would any
man do so for me!

AGATHON: Now, see. You made me
tell the tale I would not!

You have some craft within that
head of yours,

That might make lovers do great
things for you—

But none are here.

MELITTA: I wish some man would do
great deeds

To win me!

AGATHON: Here, with farmers, shep-
herds, wood-cutters? (He laughs).

MELITTA: Now tell me how you sailed
to Egypt!

AGATHON: I've done! You get no
more of me.

MELITTA: Please, just that tale!

AGATHON: No;—I want to sleep. (He
looks about to see where shade is and
will be, puts down his staff, and pre-
pares to lie down.)

MELITTA (with her usual device): When
news arrived

That all good soldiers who had spent
a year

In Egypt were allowed to keep one-
half their spoils,

You could resist no more. (She
pauses.)

AGATHON: Well, I can resist you now.
I'm not caught twice. (He stretches
out, partly concealed from view.)

MELITTA (persevering): Then when
you fought the Abyssinian Prince,

And seized his treasures. (She
pauses. There is no response.) Re-
member how the silk-stuffs glittered?

(No sound.) The food? (The best
bait.) The golden and ruddy wines?

(There is not even a grunt. She ap-
proaches. She picks up one of his
feet. It drops heavily.) Are you
asleep? (He gives a protesting grunt,

rolls further over, emits a heavy
snore, then sinks into blissful silence.)

He's just as good as dead now.

But when he wakes he'll yearn to tell
me that,

And scores of others. Oh, if some
such thing

Could stir my blood to want some
man! Small chance,

(Continued on page 90)



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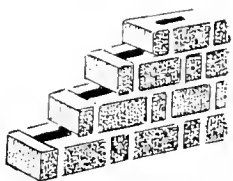


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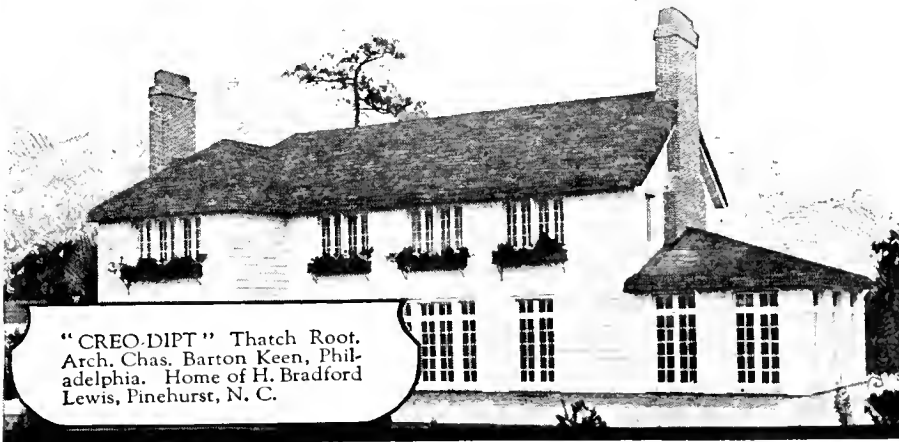
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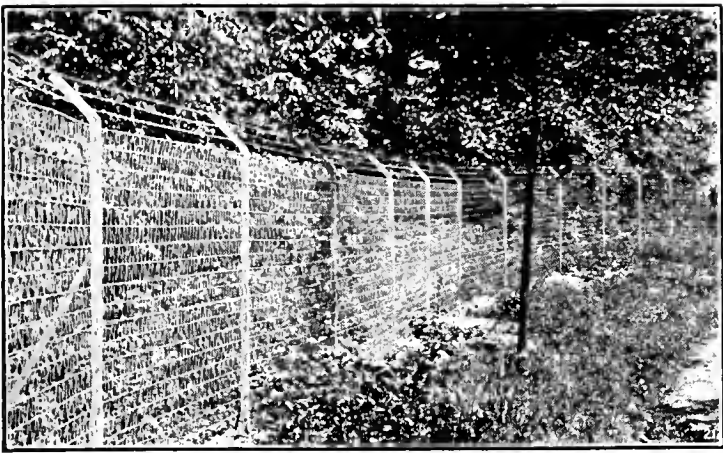
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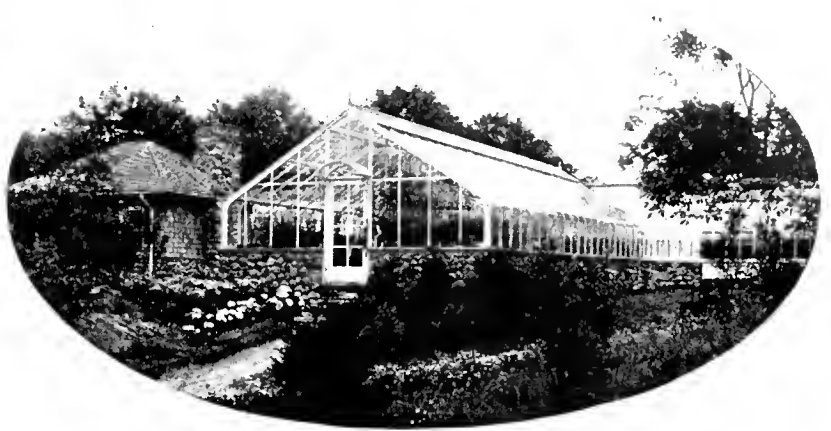
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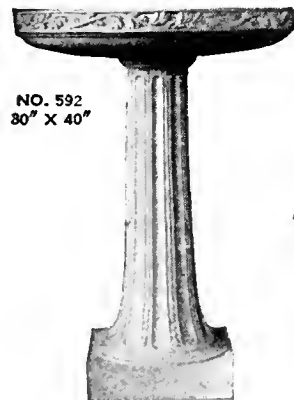
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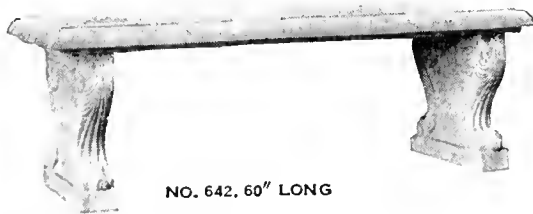
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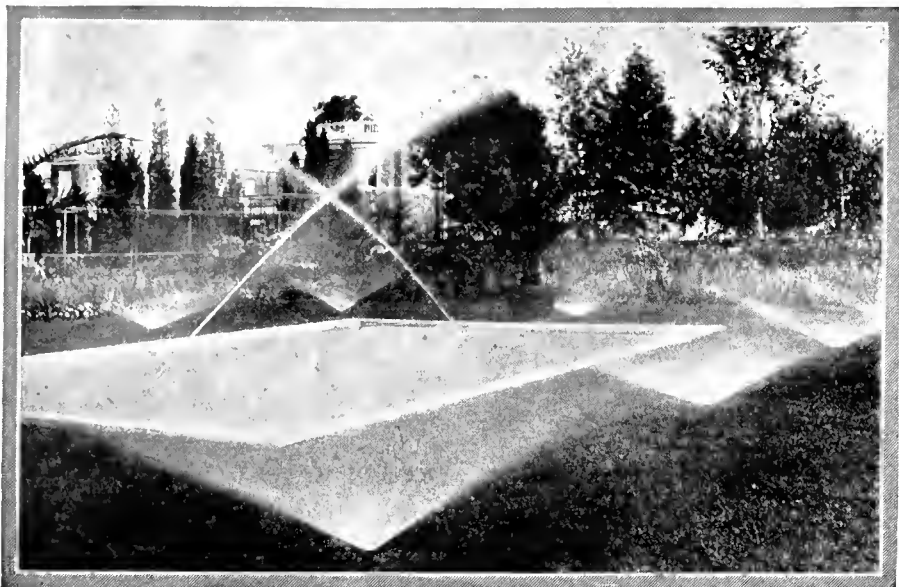
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An Afternoon In Arcady

(Continued from page 86)



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While here I live with simple folk like these;
My one good friend a wrecked old yarning man,
Whose tales—even if they're false—still give to me
A glimpse of things that men at least have done,
Though now no more;—at least, not do for me.

(To Agathon):
If you will sleep, sleep on. But I shall wait
Until you wake. Refreshed, you'll tell me all
The glorious tales I love to hear. If I should sleep,
Perhaps I'll dream some prophecy of my
Own fate! I'll try. (She adds hesitatingly.)

Yet, if adventures are
To be my lot, I would not see them first.

Sleep, tell me not too much.
(She sinks back into heavy reverie, and finally sleeps. Her sinking into slumber is symbolized by the gradual dimming of the light until just for a second there is complete darkness. In the gradual increase of light which follows this, their dreams begin. To the just perceptible strains of happy music, beautiful Nymphs dart from one covert to another, then appear in the open space, where—now under quite bright lighting—they dance a vivacious dance of girlish abandon. At the conclusion of their dance they gather in a group at the rear, then flutter forward like a moving flower, which unfolds its petals, disclosing in its center the beautiful figure of Aphrodite, around whom they dance again.)

Suddenly one of the Nymphs perceives a figure among the trees. She indicates it to others. Several dart away. In a second they return, drawing a youth after them, around whom they have thrown their scarfs and garlands of flowers. He comes hesitatingly, until they draw him in view of Aphrodite. He stands transfixed, then is drawn towards her by the compelling power of her beauty. He stops before her. She stretches out one hand to him to bring him closer. As he stands gazing at Aphrodite, the Nymphs dance round them, gradually leading them toward the rear.

Suddenly there is a flash of lightning, followed by an ominous roll of thunder, and the booming of a deep drum. The nymphs cover around Aphrodite and the Youth.

Into view dash Warriors or Amazons, clashing their short swords together and upon their metal shields. At the close of their martial dance they seize the Nymphs, who willingly finish the last figure of the dance with them, leaving Aphrodite and the Youth alone at the rear.

The dancers disappear at one side for a moment only, dashing back again at once, to usher in the chariot of Ares, drawn by horses, or by four beautiful women, his captives in war. The chariot stops in the center of the group. The Youth steps forward as though to interpose between the God of War and Aphrodite. Ares woos Aphrodite, who moves towards him, seemingly consenting. The youth follows. Ares induces her to mount the chariot, then he, walking beside it, points the way before them. As the chariot moves off, Aphrodite keeps her eyes fixed on Ares, but stretches out one hand to the Youth who follows after, a struggle of love and apprehension expressed by his countenance.

The Warriors and Nymphs dance

about the open space, then dash off after the chariot.

The light grows dim. For an instant there is darkness, then the light increases. Agathon, dreaming of Ares and the chariot, begins to fling his arms and legs about, and calls out in his sleep.)

AGATHON (in the half-light): On, Speedy-one! Forward, Fleet-of-Foot! Hurl the spear! Cut them down!

Steady!
Around that stone! Grab the woman! (He is on his feet now, driving.)

Good horses! On! The woman for the soldier!

(Fully awake, he stops suddenly, rubbing his eyes. Then he adds consolingly.)

Of course the warrior took the girl! MELITTA (awakened by his shouts, but still under the spell of the dream):

Good youth! To the chariot! Throw him down!

Cling to the maiden! She is yours! (She realizes that she is awake. The dream remains with her.)

AGATHON (teasing): Adventures even in dreams!

MELITTA: They were yours, too. For now I know it was

Your cry that awakened me. "Woman for the soldier!"

AGATHON (amazed): Could we have had the same dream?

MELITTA: A youth wooed a beautiful maiden—

AGATHON: Mine began that way.

MELITTA: Then when he had won her—

AGATHON: A warrior like Ares, god of battles—

MELITTA: Dashed between them in a chariot—

AGATHON: Mine went that far—

MELITTA: And faded.

AGATHON: Then I woke!

MELITTA: And called out. Now I'll never know if love or force retained the maid.

AGATHON: I know. The warrior kept the girl.

MELITTA: You cannot know. Your dream broke off.

AGATHON (craftily): But I have lived, and know!

MELITTA: He was a handsome man!

AGATHON: They always are—in dreams.

MELITTA: If I could know the ending of that dream!

AGATHON (patronizingly): I'll tell it to you when I wake again. An old man's sleep the gods fill full with life.

MELITTA: I wish I knew. And yet if I should sleep

And saw the warrior steal the young man's love—

AGATHON: Then stay awake. In dreams and life the same!

MELITTA: The poor young man!

AGATHON: I'll tell you how he drowned himself for grief.

I wish my waking hours would bring adventure

Back to me. The world is growing stale;—

The good old days—when men were men! My dreams

Alone give me the thrill of struggles! Rest assured;

He drowned himself.

MELITTA (protesting): No—he would fight for her! Oh, well, sleep on. (He lies down again, and in a short time is asleep.)

Perhaps the old need solace for their loss

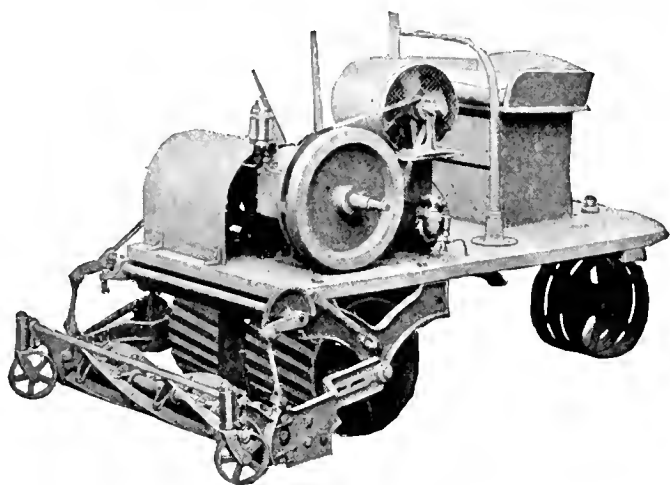
Of the pulsing life I feel within my veins.

I'll think my story ends the way I wish!

(She starts slowly off in the direction of the hill beyond which her comrades are tending the grazing sheep. She has almost passed from view when Clinias appears. He is

(Continued on page 92)

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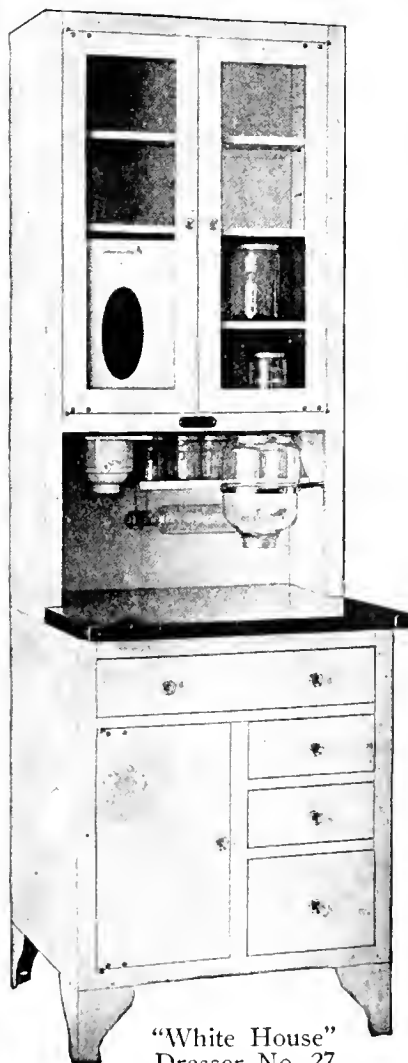
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An Afternoon In Arcady

(Continued from page 90)

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disturbingly like the Youth of her dream, yet he is not quite the same, even though the same actor may impersonate both. Clinias is browner, more rugged. He carries a shepherd's crook. He stops as he catches sight of her.)

CLINIAS (calling): Oh, maiden!

MELITTA (returning a short distance): Yes, Stranger?

CLINIAS: Then I was right. I thought I heard the sound Of your sweet voice, and distant sheep bells tinkling—

And yet no sheep I see.

MELITTA: They are beyond the hill. The breezes carry The sound above this valley to the roadside.

CLINIAS: But your voice? Were you praying to the gods And did I interrupt? I see no one.

MELITTA: Hush! (indicating Agathon) The old man there. He had a dream and shouted it at me. (Pause.)

You seek some one?

CLINIAS (blurring it out): You are very beautiful!

MELITTA (afraid, yet fascinated): Do not come near!

CLINIAS: Why not?

MELITTA: I do not know you. Who are you? Stranger here?

CLINIAS: I wander through the countryside for fortune!

Whether it be gold—or work—or woman—I

Know not. But life is glorious to me. Day,

Crowded with risks and danger; or calm and sweet,

As this which brings me sight of you; —all good!

MELITTA: How do you live?

CLINIAS: The gods are good to birds, why not to me?

When I have need, I tend some flocks a while,

Or sing a song, or tell a tale, so sleep;—

Then on.

MELITTA: Then great adventures must have befallen you!

CLINIAS (laughing): No more than to be pelted off with stones

By angry shepherds who may see me pass.

MELITTA: Cowards!

CLINIAS: The gods must be proud of your face. A masterpiece!

MELITTA: Stranger! You must not speak to me so.

CLINIAS: Why not?

MELITTA: My mother often warns me not to listen

To wanderers along the country roads. I should go now to join my comrades,

tending

Their sheep beyond that hill.

CLINIAS: Your mother's fears were not 'gainst me, but for

Those savage men who sweep across the land,

Sword in one hand; spear; shield upon the arm.

They would be fearful, cruel, to you, the weak.

How could I harm you, child? Upon my back

My sheep-skin, in my hands my lowly crook?

MELITTA: Your words are sweet. Yet I am told

When words are softest, sweetest, then fear treachery.

Most snaring when a young man utters them.

CLINIAS: Will you answer me one question?

MELITTA: Yes.

CLINIAS: What were you thinking about, when I called you?

MELITTA: I cannot tell you.

CLINIAS: You need not.

MELITTA: Why not?

CLINIAS: I know what it was.

MELITTA: What was I thinking about? (Approaching her. She also draws closer to him.)

CLINIAS: Of your marriage.

MELITTA: Oh! Who told you? How could you know? Did my face show it? Could you read in my heart? In my eyes? I will turn them away!

CLINIAS (moving to face her): Let me see them again.

MELITTA: I will cover them with my hands. (She turns away.)

CLINIAS (standing before her and taking her hands): Let me look into your eyes again. See;

Look into mine and see their message.

MELITTA: I dare not. (She frees one hand, and draws away.)

CLINIAS (following her, holding her left hand): Why do you tremble so?

MELITTA (pause): Because;—I do not know—

CLINIAS (winningly): Think. Is it not happiness? (pause) Happiness?

MELITTA: Perhaps—I do not know. You must not look at me so.

CLINIAS (drawing her back): Happiness?

MELITTA (almost in spite of herself): Yes.

CLINIAS (joyously): You beautiful girl!

MELITTA (struggling to free herself): No! No! Let me go! Let me go!

I do not know you! You are hurting my wrists! Let me go! Let me go!

CLINIAS: Maiden of the beautiful eyes and flashing cheeks, I would not hurt you. See, I let you go.

(Melitta retreats towards the side of the hill, Clinias following her pleadingly.)

But do not leave me. Say you blame me not.

(During the pause after this, Cleon dashes on from the direction of the road. He resembles Ares of the dream, but wears less armor. He bears a small shield, carries a spear, and has a short sword at his side.)

CLEON: Hold! Let the girl alone!

(Clinias turns quickly, grasps his shepherd's crook firmly, and advances to meet Cleon, who looks on, amused. Melitta turns apprehensively. When she sees the warrior she cries out.)

MELITTA (half-aloud): The dream!

CLEON (reassuringly): Have no fear, my little swallow. I will not let him harm you. Do you hear? If you annoy her more, you'll make amends to me.

MELITTA (before Clinias can say a word): Annoying me? Not he! He would not do me harm.

(She moves toward Clinias, who is between her and Cleon.)

CLEON: He'll have no chance. I mean to make you mine.

MELITTA: You cannot mean that!

CLINIAS (at the same time): You scoundrel!

CLEON: My lad, you'd better exercise your legs.

CLINIAS: I run from no man. No, not you!

MELITTA: You'll surely do no harm?

CLEON (insolently): Not if he stands aside. To interfere

Between me and the thing I want is death.

We soldiers, fresh from war's privations, feel

The power still within our arms; we seize

What we desire. You're mine because I want you.

CLINIAS (quietly): You have not won her yet—from me! In fight,

You know, the end is certain only at The end. You eat your food before

it's cooked.

Most men taste only air that way.

CLEON (measuring him disdainfully):

(Continued on page 94)

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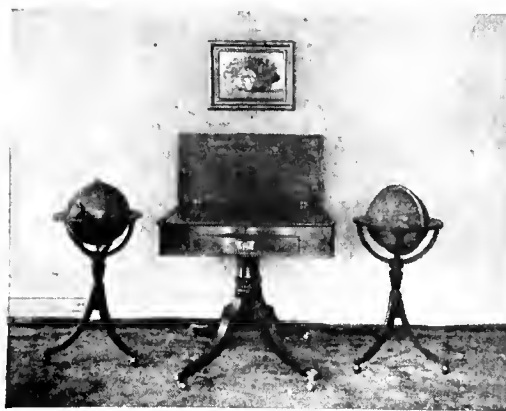
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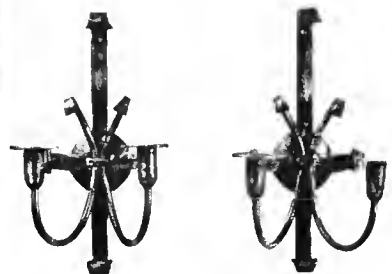
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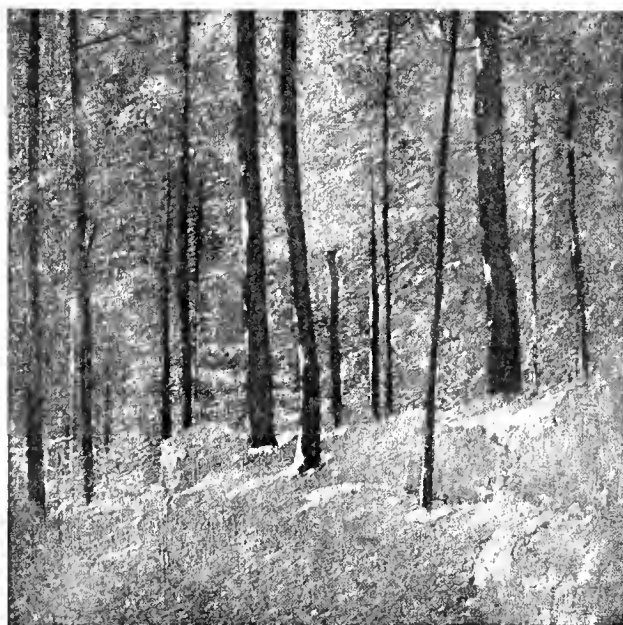
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An Afternoon In Arcady

(Continued from page 92)



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You mean you'll fight?

CLINIAS: And win!

MELITTA (terrified): Oh, no! You must not risk your life for me! He cannot mean it! Help must come. My friends! Agathon! Agathon! Up and warn the villagers! Prevent this duel—this unequal match! I will be heard! Begone!

(Agathon, starting up at her first cry, stumbles sleepily forward, then becomes wide awake as he takes in the situation. Cleon gives him one scornful glance, then turns toward the side from which he came.)

CLEON (calling): Meton! Jason! Here! (Two soldiers dash into view. They stop for an instant to receive their orders.)

CLEON: The old man! Seize him! Tie him tight!

(The two approach him, passing Cleon and Clinias. Suddenly Clinias darts behind Cleon to reach his left side. He swings his shepherd's crook through the air. Cleon wheels just in time to receive the blow upon his shield.)

AGATHON (as the blow falls): Your master. See! Well struck, young stranger! The gods above! And I prayed for adventure!

(The two soldiers turn quickly toward Cleon. In that second's pause Agathon darts nimbly away to call the villagers. Clinias has sprung out of Cleon's reach.)

CLEON (to soldiers): Fools! After him! And take him, too.

METON: But are you safe?

JASON (at the same time): We thought that blow—

CLEON: Be off before I split your heads!

(They dash after Agathon. Cleon takes aim, then hurls his spear high into the air after the fleeing Agathon.)

MELITTA (watching the spear): Agathon! The spear! Beware the spear! (She pauses.) Turn to the right! The spear! (pause) He's safe! (A distant mocking laugh shows that Agathon is speeding on. Cleon, between Melitta and Clinias, now turns to the latter. He clearly intends to drive him off in the direction opposite to the villagers. By the same ruse he can draw Melitta away from them.)

CLEON: Now then—for you! A little dancing foot-work! Then the thrust!

(The unequal duel begins. Clinias thrusts with his crook to keep Cleon at a distance. Most of the blows land upon the shield. Once, venturing too near, Cleon has his right wrist caught by the hook of the Shepherd's crook. He shakes his arm free, but moves a little more cautiously. Melitta follows every movement.)

MELITTA (under her breath) Goddess! Spare him! Spare his life for me!

CLEON: Maiden of the sparkling eyes. Choose one

Of three! Flee from this spot;—I'll kill your lover!

Or stay, and see him slain! Or promise me

To give him up, and yield yourself to me!

CLINIAS: No; not the last! Choose none—but hold your peace!

MELITTA: I cannot give him up! I cannot see him slain!

CLINIAS: Say nothing! Silence helps me! Only watch!

(For a few seconds the duel continues. A fierce light spreads over Melitta's face. She steals closer behind Cleon, unwinding her scarf. Quick as a serpent she darts forward and throws the scarf across Cleon's eyes. Bewildered, he stretches out his arms. Clinias strikes his sword from his right hand, and as Melitta pulls the cloth tight, he picks up the weapon, seizes Cleon by the throat, and forces him to his knees.)

CLINIAS (triumphantly): Now yield to me!

I told you you would dine on empty air.

You're at my mercy now!

CLEON: Take off that bandage from my eyes. I am

A soldier. Let me see the death I meet.

I am no coward. Strike, but let me see

The sword. (moaning) My own sword.

MELITTA: Spare his life. Your hands must not shed blood

For me!

(Cleon rises and moves to the rear, defeated. The voices of the approaching villagers can be heard.)

MELITTA: Stranger—Shepherd! You've done a marvel here.

CLINIAS: You saved my life!

MELITTA: You fought for me.

CLINIAS: I could not give you up.

(The villagers rush in. One group leads Meton and Jason, disarmed and bound. Among the first is Myrrha, mother of Melitta.)

MYRRHA: My daughter! Melitta, daughter! (Embracing her.) Safe!

MELITTA (indicating Clinias): Mother, my husband.

MYRRHA (throwing her arms about his neck): Son!

(Agathon hobbles on, almost exhausted, carrying Cleon's spear. The villagers cluster about him as he shows it, and about the prisoners.)

MELITTA (blushing): My husband;—what is your name?

CLINIAS (abashed): Clinias—and yours, my wife?

MELITTA: Melitta. (trying it.) Clinias!

CLINIAS: Melitta! (They move into each other's arms.)

(The scarf has been removed from Cleon's eyes. Young girls bring it forward and gayly wind it around the lovers. To the strains of joyous music the villagers dance about the pair, finally moving off in a measured procession. The children jostle one another to be near the prisoners into whose faces they peer wonderingly. Behind the betrothed walks Myrrha in motherly complacency. Just as the last person is about to disappear Agathon rises stiffly from the stump on which he has been resting, looks after them, then up at the sky, then all about him. He shakes his head.)

AGATHON: She was right! He didn't go down himself.

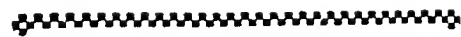
(He shakes his head again.)

The gods above! And to think I prayed for adventure!

(Then using the spear as a staff he hobbles after the procession, and the pleasant open space is bare again.)

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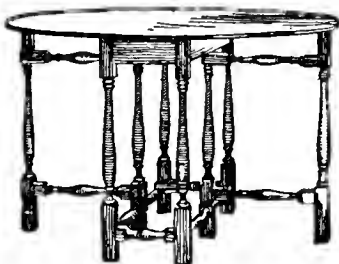
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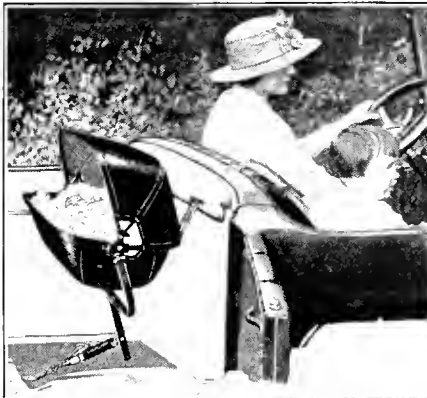
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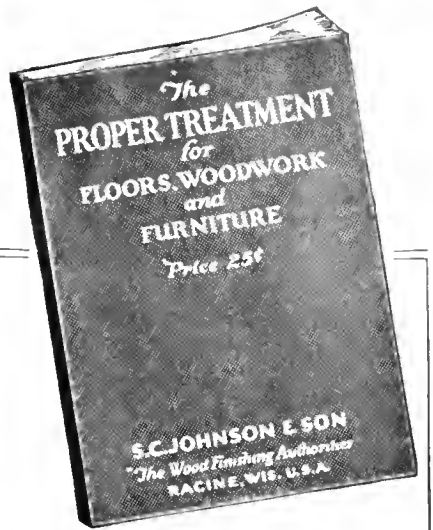
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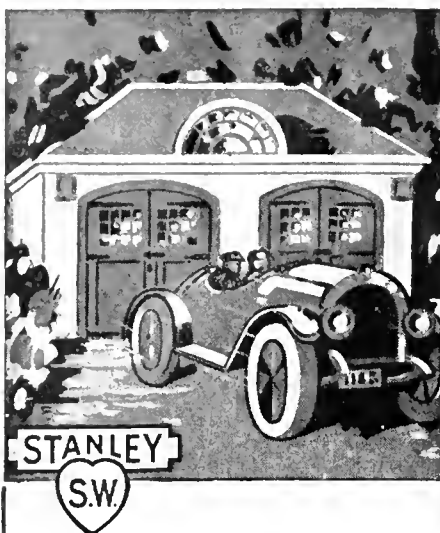
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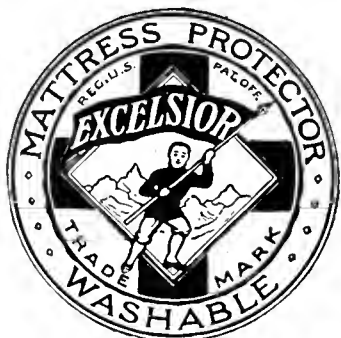
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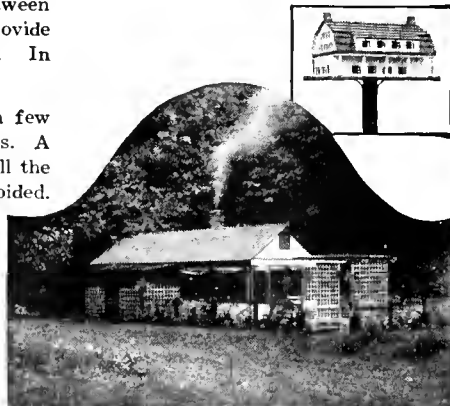
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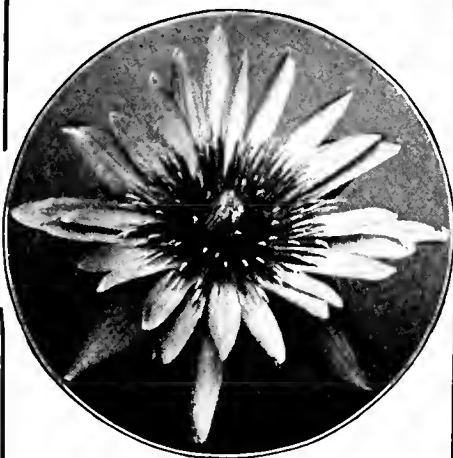
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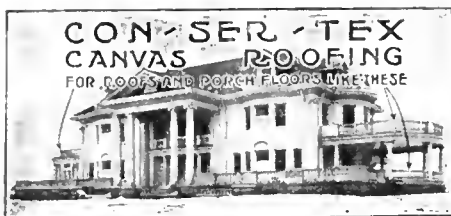
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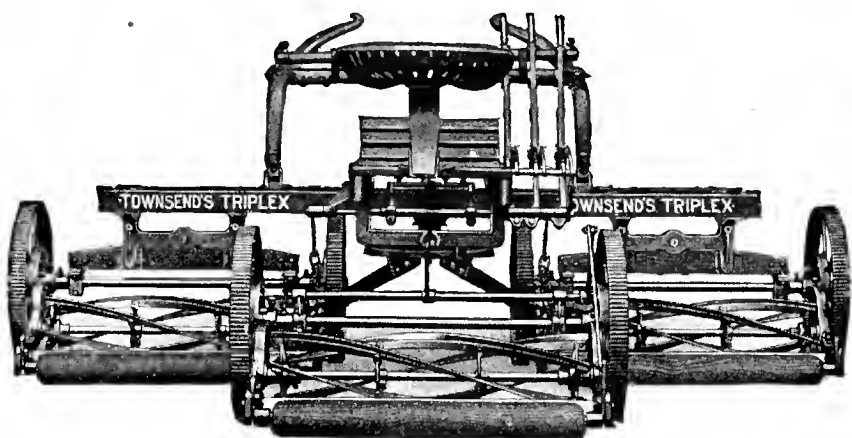
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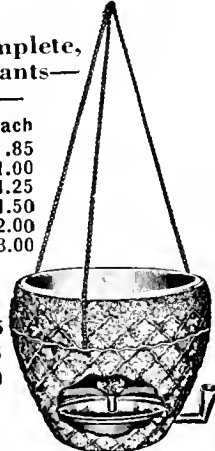
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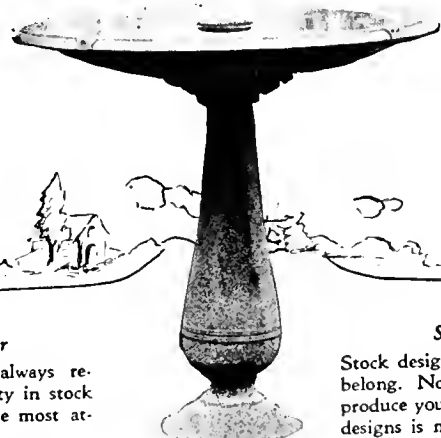
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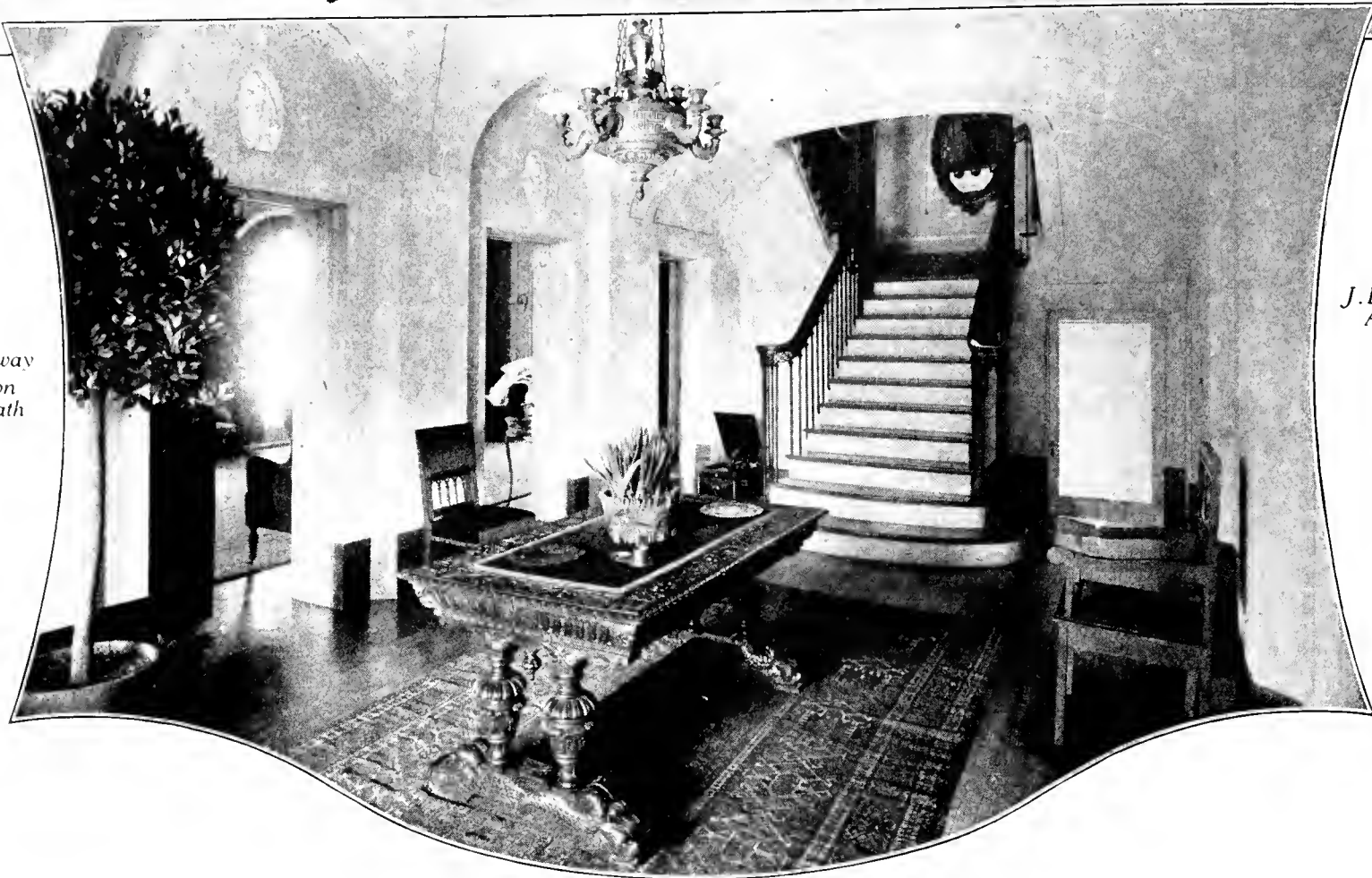
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"A middle-west builder writes of—'stucco twenty-two years old, put up on metal lath and in perfect condition, showing no sign of cracks or other deterioration.' Whether for interior plaster or as a basis for exterior stucco, metal lath means no cracks."

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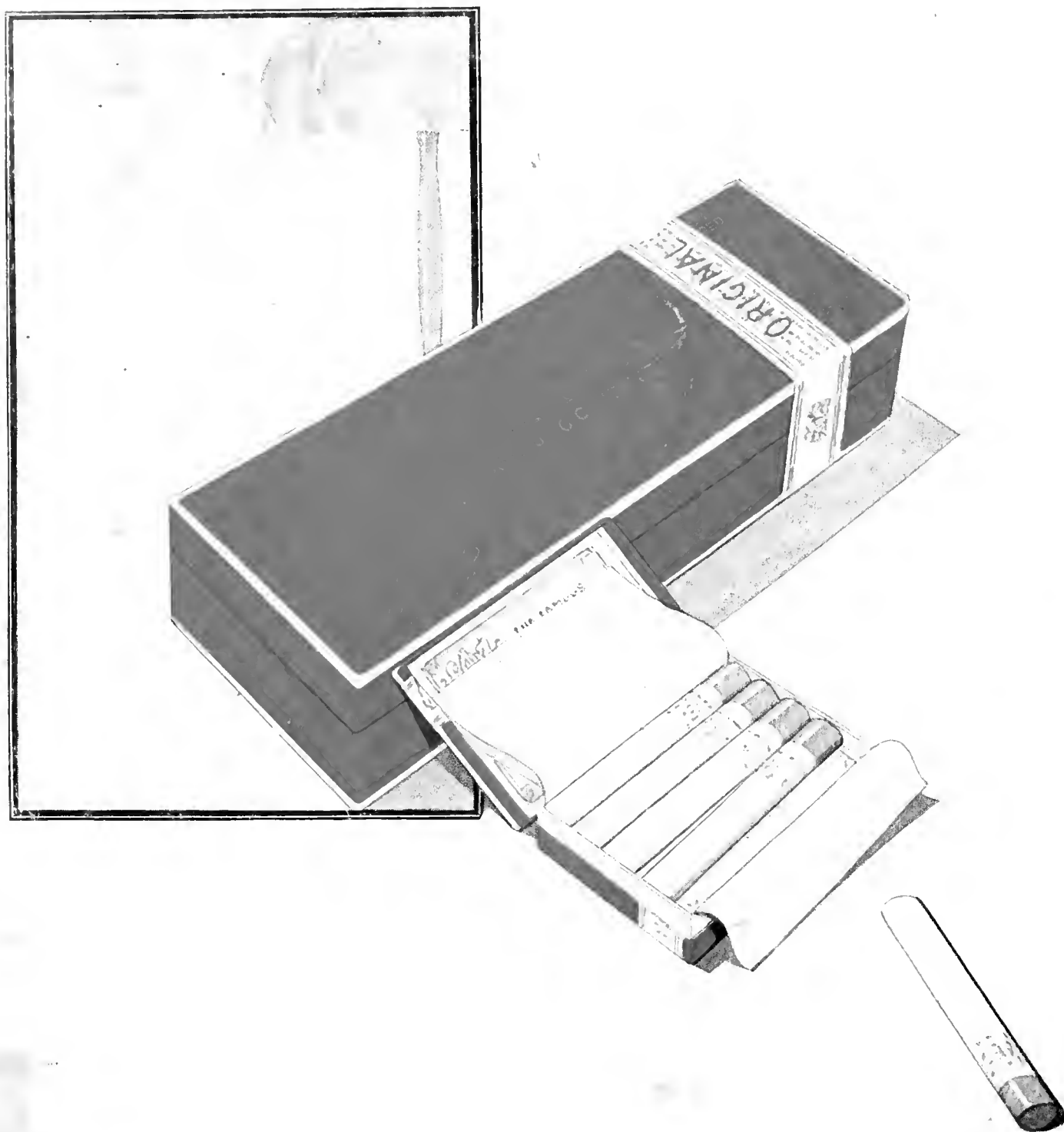
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